

CHARLES UNIVERSITY IN PRAGUE
FACULTY OF EDUCATION
Department of English Language and Literature

BACHELOR THESIS

Deadline:

**Translation and stylistic analysis of the prologue and the first chapter of
Sandra Brown's novel**

Nejzazší termín:

**Překlad a stylistická analýza prologu a první kapitoly románu Sandry
Brownové**

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Declaration

I hereby declare that this bachelor thesis, titled *Deadline*: Translation and stylistic analysis of the prologue and the first chapter of Sandra Brown's novel, is my own work and that all the sources I used are included in the reference list. This work was not used to obtain another or the same university degree.

Prague, 22nd March 2015

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Abstract

This bachelor thesis focuses on the problems which may occur while translating from English into Czech. As a foundational material, I used the novel *Deadline* by the American author Sandra Brown.

The thesis is divided into two parts. In the first, practical part, the prologue and the first chapter of this novel are translated from English to Czech. The second part consists of analysis of my translation with the focus on specific problems that I encountered while translating. These problems and my solution to these problems are commented on, usually with the help of certain books that deal with translation theories. Both the practical and theoretical part draw mainly on source books by Jiří Levý, Dagmar Knittlová, and Zlata Kufnerová.

Key words

Translation, Sandra Brown, *Deadline*, connotation, lexical equivalence, diminutives, proper names, grammatical equivalence, analogy, terminology, reference, colloquial speech, idioms, collocation.

Abstrakt

Tato bakalářská práce se zaměřuje na problémy, se kterými se můžeme setkat při překládání z angličtiny do češtiny. Jako podkladová práce mi sloužil román *Nejzazší termín* americké autorky Sandry Brownové.

Práce má dvě části. V první, praktické části jsem překládala prolog a první kapitolu tohoto románu, a to z angličtiny do češtiny. Druhá část práce se zabývá analýzou mého překladu. Hlavní pozornost věnuji konkrétním problémům, na které jsem při překládání narazila. Popisuji zde tyto problémy a svá řešení těchto problémů, většinou za pomoci citací z knih, které se zabývají teorií překladu. Největším přínosem pro praktickou i teoretickou část práce byly publikace od Jiřího Levého, Dagmar Knittlové a Zlaty Kufnerové.

Klíčová slova

Překlad, Sandra Brown, *Nejzazší termín*, konotace, ekvivalence na rovině lexikální, zdrobněliny, vlastní jména, ekvivalence na rovině gramatické, analogie, terminologie, reference, hovorová řeč, idiomy, kolokace.

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1 Introduction

It has always been my dream to translate a book. The first time this idea has occurred to me was after reading several books both in Czech, translated from English, and their English counterparts. In the Czech translations there was always quite a large number of words or phrases that caught my eye and made me think that they were translated incorrectly. I believe that the reason was sometimes that the translator misunderstood the meaning of a phrase or a phrasal verb, which could be seen from the form of the Czech phrase. It was often not difficult to see the original phrase in it as it was either translated literally or as another meaning of a word was used that unluckily did not fit into a particular sentence. Consequently, I became intrigued and motivated to try out the demanding task of translating on my own and see what problems a translator might encounter. Another source of motivation was the desire to provide Czech readers with the same experience that I get from reading a book, to pass on not only the meaning of the words of this book, but also the emotions that I feel while reading it, and at the same time endeavour to make the translation sound as good as possible to the readers of a different nationality than the author and the heroes and heroines of the book.

Therefore, the minute I learned that it was possible to write a translation as my bachelor thesis, I knew what I was going to do. My first choice was to translate several chapters from a book by my favourite English speaking writer, Sandra Brown. Her novels are, however, so popular nowadays that it was almost impossible to find a book which had not already been translated into Czech or going to be translated just a few months after being published. Luckily, I was able to find one whose translation had not been planned yet.

The novel is called *Deadline*. It is, similarly to Sandra Brown's other stories, highly entertaining, thrilling, gripping, and touching. Furthermore, it reads and translates quite well. *Deadline* deals with topics such as war, crime, journalism, the importance of friendship, and love. A wide range of expressions can be found there, from technical, specific, formal, and polite expressions to colloquial and even vulgar expressions.

In the second part of my thesis I am going to describe some problems that I had to solve while translating parts of this book and the solutions that I found, often with the help of several books about translating. Apart from that I am going to describe the main differences between English and Czech which can be seen upon comparing the translation with the original text and which had a certain influence on the content of the translation. The stylistic analysis is going to be divided into several chapters according to linguistic fields and other specific features, i.e. morphological and syntactical, lexical and stylistic fields, terminology, names, and national features. Each area of interest will be further divided into subchapters, each focusing on a specific problem.

2 Practical part

**My translation of selected parts of *Deadline*
by Sandra Brown**

Deadline	Nejzazší termín
<p>Prologue Golden Branch, Oregon—1976</p> <p>The first hail of bullets was fired from the house shortly after daybreak at six fifty-seven.</p> <p>The gunfire erupted in response to the surrender demand issued by a team of law enforcement agents.</p> <p>It was a gloomy morning. The sky was heavily overcast and there was dense fog. Despite the limited visibility, one of the fugitives inside the house got off a lucky shot that took out a deputy US marshal whom everybody called Turk.</p> <p>Gary Headly had met the marshal only the day before, shortly after the law enforcement team comprising ATF and FBI agents, sheriff's deputies, and US marshals met for the first time to discuss the operation. They'd been congregated around a map of the area known as Golden Branch, reviewing obstacles they might encounter. Headly remembered another marshal saying, "Hey, Turk, grab me a Coke while you're over there, will ya?"</p> <p>Headly didn't learn Turk's actual name until later, much later, when they were mopping up. The bullet struck half an inch above his Kevlar vest, tearing out most of his throat. He dropped without uttering a sound, dead</p>	<p>Prolog Oblast Golden Branch, stát Oregon — 1976</p> <p>První spršku kulek vystřelili z domu krátce po rozbřesku v šest padesát sedm.</p> <p>Střelba propukla v reakci na požadavek policejního týmu, aby se vzdali.</p> <p>Bylo pochmurné ráno. Obloha byla zatažená neprostupnými mraky a byla hustá mlha. I přes omezenou viditelnost se jednomu z uprchlíků v domě podařilo šikovně vystřelit a sejmut zástupce federálního šerifa, kterému všichni říkali Turek.</p> <p>Gary Headly ho potkal teprve den před tím. Bylo to krátce poté, co se policejní tým, který sestával z agentů ATF a FBI, zástupců šerifa a federálních šerifů, poprvé sešel, aby probral chystanou operaci. Shromáždili se okolo mapy oblasti zvané Golden Branch a vyhodnocovali překážky, na které by mohli narazit. Headly si vzpomněl, jak jiný federální šerif volal na Turka: „Hej, Turku, vem mi Colu, když už tam budeš.“</p> <p>Headly neznal Turkovo pravé jméno. Dozvěděl se ho později, mnohem později, když čistili oblast po útoku. Kulka ho zasáhla centimetr nad neprůstřelnou vestou a rozerval mu skoro celé hrdlo. Padl, aniž by</p>

before landing in the pile of wet leaves at his feet. There was nothing Headly could do for him except offer up a brief prayer and remain behind cover. To move was to invite death or injury, because once the gunfire started, the open windows of the house spat bullets relentlessly.

The Rangers of Righteousness had an inexhaustible arsenal. Or so it seemed that wet and dreary morning. The second casualty was a red-headed, twenty-four-year-old deputy sheriff. A puff of his breath in the cold air gave away his position. Six shots were fired. Five found the target. Any one of three would have killed him.

The team had planned to take the group by surprise, serve their arrest warrants for a long list of felonies, and take them into custody, engaging in a firefight only if necessary. But the vehemence with which they were fired upon indicated that the criminals had taken a fight-to-the-death stance.

After all, they had nothing to lose except their lives. Capture meant imprisonment for life or the death penalty for each of the seven members of the domestic-terrorist group. Collectively the six men and one woman had chalked up twelve murders and millions of dollars' worth of destruction, most of it inflicted on federal government buildings or military installations. Despite the religious

vydal jediný zvuk. Byl mrtvý, ještě než přistál v hromadě mokrého listí u svých nohou. Headly už pro něj nemohl udělat nic jiného, než se krátce pomodlit a zůstat v úkrytu. Kdyby se totiž pohnul, mohlo by se mu to stát osudným. Jakmile střelba začala, z otevřených oken domu neúprosně litaly kulky.

Skupina, která si říkala Jednotka spravedlnosti, měla nevyčerpatelný arzenál. Nebo to tak alespoň toho vlhkého, ponurého rána vypadalo. Druhou obětí byl zrzavý, čtyřicetiletý zástupce šerifa. Obláček, ve který se mu v chladném vzduchu proměnil dech, prozradil jeho polohu. Jednotka vystřelila šest kulek. Pět z nich zasáhlo cíl. Kterákoliv ze tří kulek ho mohla zabít.

Jejich tým měl v plánu skupinu překvapit, předat jim zatykače vydané na základě dlouhého seznamu těžkých zločinů a vzít je do vazby. Přestřelka pro ně přicházela v úvahu, pouze pokud by to bylo nezbytné. Ale podle toho, s jakou razancí na ně skupina střílela, se zdálo, že se zločinci rozhodli bojovat do posledního dechu.

Konec konců, kromě svého života neměli co ztratit. Kdyby je dopadli, znamenalo by to pro každého ze sedmi členů vnitrostátní teroristické skupiny doživotí nebo trest smrti. Dohromady si těchto šest mužů a jedna žena mohou připsat zásluhy za dvanáct vražd a škody v hodnotě několika milionů dolarů. Většinu škod způsobili na budovách federální vlády a vojenských objektech. Navzdory

overtone of their name, they weren't faith-based fanatics but rather wholly without conscience or constraint. Over the relatively short period of two years, they had made themselves notorious, a scourge to law enforcement agencies at every level.

Other such groups imitated the Rangers, but none had achieved their level of effectiveness. In the criminal community, they were revered for their audacity and unmatched violence. To many who harbored antigovernment sentiments, they had become folk heroes. They were sheltered and provided with weapons and ammunition, as well as with leaked, classified information. This underground support allowed them to strike hard and fast and then to disappear and remain well hidden while they planned their next assault. In communiqués sent to newspapers and television networks, they'd vowed never to be taken alive.

It had been a stroke of sheer luck that had brought the law down on them in Golden Branch.

One of their arms suppliers, who was well known to the authorities for his criminal history, had been placed under surveillance for suspicion of an arms deal unrelated to the Rangers of Righteousness. He had made three trips to the abandoned house in Golden Branch over the course of that many weeks. A telephoto lens had caught him talking to a

náboženskému podtextu jejich jména to nebyli fanatici poháněni vírou, ale spíše fanatici bez jakéhokoliv náznaku svědomí či zábran. Během pouhých dvou let se stali nechvalně proslulými. Byli pohromou pro každý policejní útvar, ať už na federální či jiné úrovni.

Všelijaké podobné skupiny Jednotku napodobovaly, ale žádná z nich nedosáhla takových úspěchů. Zločinecké podsvětí je uctívalo pro jejich troufalost a násilí, kterému nebylo rovno. Pro mnohé lidi, kteří chovali nenávist k vládě, se stali lidovými hrdiny. Měli úkryt, byli zásobováni zbraněmi a municí, jakož i vyzrazenými tajnými informacemi. Díky takovéto pomoci od ostatních vládních odpůrců byli schopni udeřit rychle a tvrdě. Pak zmizeli a zůstali dobře schovaní, zatímco plánovali další útok. V oficiálních prohlášeních, která poslali do novin a televizním společnostem, přísahali, že živé je nikdy nedostanou.

Byla to vyloženě šťastná náhoda, která na ně v oblasti Golden Branch upozornila úřady.

Na jednoho z jejich dodavatelů zbraní, kterého úřady díky jeho zločinecké minulosti dobře znaly, byl uvalen policejní dohled. Byl totiž podezřelý z obchodování se zbraněmi, což však nebylo spojováno s Jednotkou spravedlnosti. Během těch mnoha týdnů třikrát navštívil opuštěný dům v oblasti Golden Branch. Objektív špičkového

man later identified as Carl Wingert, leader of the Rangers.

When this was reported to the FBI, ATF, and US Marshals Service, the agencies immediately sent personnel, who continued to monitor the illegal weapons dealer. Upon his return from a visit to Golden Branch, he was arrested.

It took three days of persuasion, but under advice of counsel he made a deal with the authorities and gave up what he knew about the people holed up inside the abandoned house. He'd only met with Carl Wingert. He couldn't—or wouldn't—say who else was sequestered with Wingert or how long they planned to harbor there.

Fearing that if they didn't move swiftly, they'd miss their opportunity to capture one of the FBI's Most Wanted, the federal agents enlisted help from the local authorities, who also had outstanding warrants for members of the group. The team was assembled and the operation planned.

But it became immediately obvious to each member of the team that Wingert's band had meant what they'd said about choosing death over capture. The Rangers of Righteousness wanted to secure their place in history. There would be no laying down of arms, no hands raised in peaceful surrender.

The lawmen were pinned down behind trees or vehicles, and all were vulnerable. Even a flicker of motion drew gunfire, and members

fotoaparátu zachytil, jak se baví s mužem, který byl později identifikován jako Carl Wingert, vůdce Jednotky.

Když tuto zprávu předali FBI, ATF a federální policejní službě, vyslaly úřady okamžitě své zaměstnance, kteří měli překupníka se zbraněmi nadále sledovat. Zatkli ho, hned jak se vrátil z návštěvy Golden Branch.

Stálo je to tři dny přesvědčování, ale nakonec dohodu přijal. To mu také poradil jeho právní zástupce. Prozradil jim, co věděl o lidech, kteří se zašili v opuštěném domě. Setkal se pouze s Carlem Wingertem. Nemohl – nebo nechtěl – jim říct, kdo další se na tom opuštěném místě s Wingertem ukrýval, ani jak dlouho se tam měli v plánu schovávat.

Měli strach, že pokud nebudou jednat okamžitě, mohla by jim utéct příležitost dopadnout jednoho z nejhledanějších federálních zločinců. Federální agenti tedy získali na pomoc místní úřady, které měly na členy skupiny také pozoruhodně dlouhé zatykače. Sestavili tým a naplánovali operaci. Každému z týmu bylo nicméně hned jasné, že to Wingertova banda myslela vážně, když prohlásila, že si raději zvolí smrt, než aby se nechali chytit. Jednotka spravedlnosti si chtěla zajistit své místo v dějinách. Proto nesloží zbraně, ani nezvednou ruce na znamení toho, že se pokojně vzdávají.

Muži zákona leželi přimáčknutí ke stromům nebo vozidlům a každý z nich byl zranitelný. I sebemenší náznak pohybu vyprovokoval

<p>of the Rangers had proven themselves to be excellent shots.</p>	<p>střelbu a členové Jednotky prokázali, že jsou skvělí střelci.</p>
<p>The resident agent in charge, Emerson, radioed the operations post, requesting that a helicopter be sent to provide them air cover, but that idea was nixed because of the inclement weather.</p>	<p>Velící agent místní pobočky Emerson ohlásil jejich pozici a současně zažádal, aby tam poslali helikoptéru, která by jim poskytla letecké krytí. To však bylo z důvodu nepříznivého počasí zamítnuto.</p>
<p>Special Ops teams from local, state, and federal agencies were mobilized, but they would be driving to Golden Branch, and the roads weren't ideal even in good weather. The team were told to stand by and to fire only in self-defense, while men in safe, warm offices debated changing the rules of engagement to include using deadly force.</p>	<p>Týmy speciálních jednotek místních, státních a federálních úřadů byli zmobilizováni, ale do oblasti Golden Branch vyrazí po zemi. Cesty, které tam vedly, však nebyly dobře sjízdné ani za příznivého počasí. Jejich tým dostal za úkol zůstat v pohotovosti a střílet pouze v sebeobraně. Muži v bezpečí vyhřátých kanceláří zatím projednávali změnu předpisů ozbrojeného konfliktu, která by zahrnovala možnost použití smrtících sil.</p>
<p>“They’re playing patty cake because one of them is a woman,” Emerson grouched to Headly. “And God forbid we violate these killers’ civil rights. Nobody admires or respects us, you know.”</p>	<p>„Hrajou dětskou hru, protože jedna z nich je žena,“ stěžoval si Emerson Headlymu. „A nedej bože, abysme porušili občanská práva těhleto zabijáků. A nás nikdo neobdivuje, ani nerespektuje, víš?“</p>
<p>Headly, the rookie of the team, wisely held his own counsel.</p>	<p>Headly, nováček týmu, si chytře nechal svůj názor pro sebe.</p>
<p>“We’re feds, and even before Watergate, government had become a dirty word. The whole damn country is going to hell in a handbasket, and we’re out here freezing our balls off, waiting for some bureaucrat to tell us it’s okay to blast these murdering thugs to hell and back.”</p>	<p>„Jsme federálové, a dokonce i před aférou Watergate byly státní úřady považovány za sprostý slovo. Celá tahleta zatracená země se pomalu, ale jistě řítí do záhuby. A my trčíme tady, mrznou nám koule a čekáme, až nám nákej byrokrat řekne, že můžeme s těmahle zabijáckýma grázlama pořádně zatočit.“</p>
<p>Emerson had a military background and a</p>	<p>Emerson měl válečné zkušenosti a</p>

decidedly hawkish viewpoint, but nobody, especially not he, wanted a bloodbath that morning.

Nobody got what they wanted.

While the reinforcements were still en route, the Rangers amped up their firepower. An ATF agent took a bullet in the thigh, and, from the way it was bleeding, it was feared his femoral artery had suffered damage, the extent of which was unknown, but on any scale it was a life-threatening wound.

Emerson reported this with a spate of obscenities about their being picked off one by effing one unless...

He was given the authorization to engage. With their assault rifles and one submachine gun—in the hands of the wounded ATF agent—they went on the offensive. The barrage lasted for seven minutes.

Return fire from the house decreased, then became sporadic. Emerson ordered a cease-fire. They waited.

Suddenly, bleeding from several wounds including a head wound, a man charged through the front door, screaming invectives and spraying rounds from his own submachine gun. It was a suicidal move, and he knew it. His reason for doing it would soon become apparent.

When the agents ceased firing, and their ears stopped ringing, they realized that the house had fallen eerily silent except for a loose shutter that clapped against an exterior wall

jednoznačně prosazoval použití síly nad diplomacií. Ale nikdo z nich toho rána netoužil po masakru, a on už vůbec ne.

Nikdo nedostal to, co chtěl.

Posily byly stále ještě na cestě, když Jednotka zesílila palebnou sílu. Agent ATF, Úřadu pro alkohol, tabák, zbraně a výbušniny, schytl kulku do stehna. Z toho, jak krvácel, usuzovali, že mu kulka porušila stehenní tepnu. Netušili, jak moc je to poškození rozsáhlé, ale v každém případě ho zranění ohrožovalo na životě.

Emerson to oznámil společně s přívalem nadávek na to, jak budou jeden po druhém odstřelovaný, jestli...

Dostal povolení, aby se zapojili do boje. Za pomoci útočných pušek a jednoho samopalu — v rukou zraněného agenta ATF — přešli do útoku. Souvislá palba trvala sedm minut.

Palba, kterou jim opětovali z domu, ztrácela na intenzitě, až se stala pouze sporadickou. Emerson vydal pokyn k zastavení palby. Čekali.

Náhle se z předních dveří vyřítíl muž, který krvácel z několika ran, včetně rány na hlavě. Vykřikoval nadávky a kropil je salvou kulek ze svého vlastního samopalu. Byla to sebevražda a on to věděl. A brzy jim bude jasné, proč to udělal.

Když agenti zastavili palbu a přestalo jim zvonit v uších, uvědomili si, že dům záhadně utichl. Tedy až na uvolněnou okenici, která se s klapotem odrážela od venkovní zdi

whenever the wind caught it.

After a tense sixty seconds, Emerson said, "I'm going in." He levered himself up into a crouch as he replaced his spent clip magazine with a fresh one.

Headly did the same. "I'm with you."

Other team members stayed in place. After checking to see that their guns were loaded with fresh magazines, Emerson crept from behind his cover and began running toward the house. Headly, with his heart tightly lodged in his throat, followed.

They ran past the body sprawled on the wet earth, took the steps up to the sagging porch, then stood on either side of the gaping doorway, weapons raised. They waited, listening. Hearing nothing, Emerson hitched his head and Headly barged in.

Bodies. Blood on every surface, the stench of it strong. Nothing was moving.

"Clear," he shouted and stepped over a body on his way into an adjacent room, a bedroom with only a ratty mattress on the floor. In the center of it, the ticking was still wet with a nasty stain.

In less than sixty seconds from the time Headly had breached the door, they confirmed that five people were dead. Four bodies were found inside the house. The fifth was the man who'd died in the yard. They were visually identified as known members of the Rangers of Righteousness.

Conspicuously missing from the body count

pokaždé, když do ní zafoukal vítr.

Po šedesáti vteřinách napjatého očekávání Emerson prohlásil: „Jdu dovnitř.“ Nadzvedl se do dřepu, aby si vyměnil vyprázdněný zásobník za nový.

Headly udělal to samé. „Jdu s tebou,“ řekl.

Ostatní členové týmu zůstali na místě. Poté, co Emerson zkontroloval, že mají zbraně čerstvě nabitě, vylezl z úkrytu a rozeběhl se k domu. Headly ho následoval a cítil, jak mu srdce buší až v krku.

Minuli tělo rozvalené na zvlhlé zemi a vyběhli po schodech na prohýbající se verandu. Tam pak stáli, každý na jedné straně rozevřených dveří, a čekali se zbraněmi připravenými k útoku. Poslouchali. Protože nic neslyšeli, kývnul Emerson hlavou a Headly vtrhnul dovnitř.

Těla. Na všem krev. Strašně to smrdělo. Nic se nehýbalo.

„Čisto,“ zavolal a překročil tělo po cestě do vedlejší místnosti. Byla to ložnice, ve které ležela na zemi jenom omšelá matrace. Uprostřed byla na látce odporná, stále ještě vlhká skvrna.

Necelých šedesát vteřin poté, co Headly rozrazil dveře, potvrdili, že je pět mrtvých. Čtyři těla našli v domě. Pátý byl muž, který předtím zemřel na dvoře. Když si je prohlédli, identifikovali je jako známé členy Jednotky spravedlnosti.

Mezi mrtvými očividně chyběl Carl Wingert

were Carl Wingert and his lover, Flora Stimel, the only woman of the group. There was no sign of the two of them except for a trail of blood leading away from the back of the house into the dense woods, where tire tracks were found in the undergrowth. They had managed to escape, probably because their mortally wounded confederate had sacrificed himself, taking fire at the front of the house while they sneaked out the back.

Emergency and official vehicles quickly converged on the area. With them came the inevitable news vans, which were halted a mile away at the turnoff from the main road.

The house and the area immediately surrounding it were sealed off so evidence could be collected, photos and measurements taken, and diagrams drawn before the bodies were removed.

Those involved realized that a thorough investigation of the incident would follow.

Every action they'd taken would have to be explained and justified, not only to their superiors but also to a cynical and judgmental public.

Soon the derelict house was filled with people, each doing a specialized job. Headly found himself back in the bedroom, standing beside the coroner, who was sniffing at the stain on the soiled mattress. To Headly, it appeared that someone had peed in addition to bleeding profusely. "Urine?"

The coroner shook his head. "I believe it's

a jeho milenka Flora Stimelová, jediná žena této skupiny. Nebyla po nich ani stopa, až na tu krvavou, která vedla od zadní části domu do hustého lesa, v jehož podrostu našli otisky pneumatik. Podařilo se jim uprchnout. Pravděpodobně díky tomu, že se jejich smrtelně raněný komplic obětoval tím, že na sebe nechal před domem střílet, zatímco se oni vyplížili zadem.

Zásahová a úřední vozidla se bleskově sjížděla na místě. S nimi nevyhnutelně přijely i zpravodajské dodávky. Zastavili je u odbočky z hlavní silnice necelé dva kilometry odtud.

Neprodyšně uzavřeli dům a přilehlou oblast, aby mohli shromáždit důkazy, provést měření a udělat fotky a náčrtky, dříve než odstraní těla.

Ti, co se na střelbě podíleli, si uvědomovali, že bude následovat důkladné šetření.

Budou muset vysvětlit a ospravedlnit každý krok, který podnikli. A to nejen jejich nadřízeným, ale i nedůvěřivé veřejnosti, která tyto činy odsuzuje.

Brzy byl opuštěný dům plný lidí. Každý z nich dělal to, na co se specializoval. Headly se opět ocitl v ložnici. Stál vedle koronera, který čichal ke skvrně na potřísněné matraci. Headlymu se zdálo, že se tam někdo, kromě toho, že silně krvácel, vyčůral.

„Moč?“

Koroner zakroutil hlavou: „Řekl bych, že je

amniotic fluid.”

Headly thought surely he’d misheard him.

“Amniotic fluid? Are you saying that Flora Stimmel—”

“Gave birth.”

Chapter 1

Present day

“What’s with the hair?”

“That’s how you greet a man returning from war? Nice to see you, too, Harriet.”

Dawson Scott resented her summons—no other word for it—and made his resentment plain as he took a seat, then sank down into a bona fide slouch. He propped one ankle on the opposite knee, clasped his hands over his concave stomach, and yawned, knowing full well that his attitude would crawl all over her. It did.

She removed her jeweled reading glasses and dropped them onto the desk. Its polished surface symbolized her new status as “boss.”

His boss.

“I’ve seen soldiers who just returned from Afghanistan. None looked like something a cat threw up.” She gave him a scathing once-over, taking in his three-day scruff and long hair, which, since his time out of the country, had grown well past his collar.

He placed his hand over his heart. “Ouch. And here I was about to tell you how good

to plodová voda.“

Headly nepochyboval o tom, že se přeslechl.

„Plodová voda? Chcete snad říct, že Flora Stimelová...”

„Porodila.“

Kapitola první

Dnes

„Co to máš s vlasama?“

„Takhle se vítá chlap, co se vrátil z války? Taky tě rád vidím, Harriet.“

Dawson Scott nesnášel ta její předvolání — jinak se tomu říct ani nedalo — což dal taky jasně najevo, když si sedal a pak se celý nahrbil. Opřel si kotník jedné nohy o koleno druhé nohy, sepnul ruce na vyhublém břiše a zívnu. Věděl moc dobře, že ji jeho chování bude pěkně štvát.

A taky že jo.

Sundala si brýle na čtení posázené drahými kameny a pohodila je na stůl, jehož naleštěný povrch symbolizoval její nově nabytý status šéfové. Jeho šéfové.

„Viděla jsem vojáky, kteří se zrovna vrátili z Afghánistánu. Ani jeden z nich nevypadal tak, jako by ho přežvýkala kráva.“ Změřila si ho kritickým pohledem a brala na vědomí jeho třídenní strniště a dlouhé vlasy, které mu za tu dobu, co byl mimo Státy, vyrostly. Sahaly mu teď kus přes límec.

Položil si ruku na srdce: „Au. A to jsem ti chtěl zrovna říct, jak dobře vypadáš. Těch pět

you look. You're carrying those extra ten pounds really well."

She glowered but didn't say anything.

Twiddling his thumbs, literally, he took a long, slow survey of the corner office, his gaze pausing to appreciate the panoramic view through the wide windows. By craning his neck just a bit, he could see Old Glory hanging limp atop the capitol dome.

Coming back to her, he remarked, "Nice office."

"Thank you."

"Who'd you blow?"

Under her breath, she cursed him. He'd heard her say those words out loud. He'd heard her shout them down the length of the conference table during editorial meetings when someone disagreed with her. Apparently with her new position came a certain restraint, which he immediately made his personal goal to crack.

"You just can't stand it, can you?" she said, gloating smile in place. "Deal with it, Dawson. I'm above you now."

He shuddered. "God spare me an image of that."

Her eyes shot daggers, but she obviously had a speech prepared, and even his insulting wisecracks weren't going to rob her of the pleasure of delivering it. "I have editorial control now. Full editorial control. Which means that I have the authority to approve, amend, or decline any story ideas you submit. I also have the authority to assign you stories

kilo navíc si neseš fakt dobře."

Zamračila se, ale nic neřekla. Točil palci a pomalu a dlouze si prohlížel rohovou kancelář. Zastavil se pohledem na širokých oknech, aby mohl ocenit výhled na panorama, který skýtala. Když lehce natáhnul krk, viděl americkou vlajku, jak zplihle visí z kupole Kapitolu.

Vrátil se pohledem zpátky k ní a poznamenal:

„Pěkná kancelář.“

„Díky.“

„Komus ho vykourila?“

Zamumlala nadávku. Slyšel už, jak ta slova říkala nahlas. Slyšel, jak je řvala přes celý konferenční stůl, když s ní někdo na redakčních schůzích nesouhlasil.

Zdálo se, že se svou novou pozicí získala i jistou sebekázeň, kterou měl okamžitě v plánu prolomit.

„Ty to prostě nemůžeš vystát, co?“ řekla se škodolibým úsměvem na rtech. „Smiř se s tím, Dawsons. Teď jsem nad tebou.“

Otřásl se: „Bože, ušetři mě té představy.“

Z očí jí sršely blesky. Bylo však jasné, že má připravenou řeč a ani jeho urážlivými vtípky se nenechá připravit o radost z toho, že mu ji přednese: „Jako šéfredaktorka mám teď kontrolu nad novinami. Plnou kontrolu. Což znamená, že mám právo schválit, pozměnit nebo zamítnout jakékoliv návrhy článků, které předložíš. Pokud nepřijdeš se svými

if you don't come up with your own. Which you haven't. Not for the two weeks since you've been back in the States."

"I've been using up accumulated vacation days. The time off was approved."

"By my predecessor."

"Before you took his place."

"I didn't take anything," she said tightly. "I earned this position."

Dawson raised one shoulder. "Whatever, Harriet."

But his indifference was phony. The recent corporate shakeup had measured a ten on the Richter scale of his professional future. He'd received an e-mail from a colleague before the official blanket notification went out to all NewsFront employees, and even the distance between Washington and Kabul hadn't been enough to buffer the bad news.

A corporate asshole, somebody's nephew, who knew slim to none about news-magazine publishing, or news in general for that matter, had named Harriet Plummer as editor-in-chief, effective immediately.

She was a disastrous choice for the position, first because she was more corporate animal than journalist. On any given tough editorial call, her top priority would be to protect the magazine against possible lawsuits. Stories addressing controversial topics would be watered down or canned altogether. Which,

vlastními články, mám také právo ti nějaké přidělit. A tos zatím nepřišel. Aspoň ne za ty dva týdny, co seš zpátky ve Státech."

„Vybíral jsem si nahromaděnou dovolenou. Měl jsem to schválené."

„Mým předchůdcem."

„Nežs mu sebrala místo."

„Nic jsem nesebrala," odvětila nekompromisně. „To místo jsem si zasloužila."

Dawson pokrčil jedním ramenem. „Pro mě za mě."

Lhostejnost však jenom předstíral. Co se týkalo jeho profesní budoucnosti, měla nedávná reorganizace, která otřásla společnostmi, sílu 10 stupňů Richterovy stupnice. Než poslali celoplošné oficiální uvědomění všem zaměstnancům společnosti NewsFront, dostal e-mail od kolegy. A ani vzdálenost mezi Washingtonem a Kábulem nebyla dostatečně velká na to, aby tu špatnou zprávu zmírnila.

Firemní blbec, něčí synovec, který věděl kulový o vydávání zpravodajského časopisu, a když se to tak vezme, tak i o zprávách vůbec, jmenoval Harriet Plummerovou šéfredaktorkou. S okamžitou platností.

Dosadit ji na to místo byla hrozná volba. Za prvé proto, že to byla spíše manažerka než reportérka. Při jakémkoliv těžkém redakčním rozhodnutí bude její nejvyšší prioritou chránit časopis před možnými žalobami. Články zabývající se kontroverzními tématy buď zmírní, nebo úplně zavrhně. Což se podle

in Dawson's opinion, amounted to editorial castration.

Secondly, she was a card-carrying ball breaker who had no leadership qualities.

She harbored a scornful dislike for people in general, an even stronger antipathy toward the male of the species, and big-time loathing for Dawson Scott in particular. As humbly as possible, he recognized that her animosity was largely based on jealousy of his talent and the respect it had earned him among his colleagues at NewsFront and beyond.

But on the day she was appointed editor-in-chief, the source of her hostility had ceased to matter. It was there, it was robust, it was enduring, and she was now in charge. That sucked. Nothing could be worse.

Or so he'd thought.

She said, "I'm sending you to Idaho."

"What for?"

"Blind balloonists."

"Excuse me?"

She pushed a file folder across the desk toward him. "Our researchers have done the heavy lifting for you. You can acquaint yourself with the program on the flight out there."

"Give me a hint."

"Some group of do-gooders started taking blind people up in hot-air balloons and showing them the ropes. So to speak."

The cheeky add-on didn't get a smile out of

Dawsona v podstatě rovnalo redakční kastraci.

Za druhé to byla zarytě dominantní žena bez vůdcovských schopností.

Celkově neměla lidi ráda a pohrdala jimi. Ještě větší odpor měla k příslušníkům mužského pohlaví. A obzvláště silnou averzi cítila právě k Dawsonu Scottovi. Při vší skromnosti rozpoznal, že její nevraživost pramení především ze žárlivosti. Závíděla mu talent a respekt, který si tím získal mezi kolegy v NewsFrontu i mimo něj.

Ale v ten den, kdy byla jmenována šéfredaktorkou, přestalo na příčině jejího nepřátelství záležet. Podstatné bylo, že ho bytostně nesnáší a že jen tak nepřestane. A teď to tady vedla. To stálo za prd. Nic už nemohlo být horší. Nebo si to aspoň myslel.

Oznámila mu: „Posílám tě do Idaha.“

„K čemu?“

„K nevidomým vzduchoplavcům.“

„Prosím?“

Přistrčila mu složku s papíry. „Asistenti, které jsme poslali do terénu, udělali tu nejtěžší práci za tebe. S programem se můžeš obeznámit během letu.“

„Naznač mi aspoň něco.“

„Nějaká skupinka rádoby pomocníků začala brát nevidomé lidi do vzduchu v horkovzdušných balonech a ukazovat jim co a jak, abych tak řekla.“

Dawson se tomu drzému vysvětlení nezasmál

Dawson, who kept his expression impassive. Leaving the folder where it lay, he asked, "And this is hard news?"

She smiled sweetly. Or tried. On her face, coyness didn't quite work. "To the blind balloonists it is."

Her smugness made him want to vault the desk and wrap both hands around her neck. Instead, he mentally counted to ten and looked away from her, toward the windows. Four stories below, the broad avenues of Washington, DC, baked under a midday sun. "Despite your belittling description of the program," he said, "I'm sure it's worthy of national notice."

"Yet I sense a marked lack of enthusiasm on your part."

"It's not my kind of story."

"You're not up to it?"

An invisible gauntlet landed on her desk alongside the untouched file. "I come up with my own stories, Harriet. You know that."

"So come up with one." She folded her arms over her wide bosom. "Let me see that reputed genius of yours at work. I want to witness in action the writer everyone knows and loves, who's hailed as always taking a fresh approach, who writes with rare insight, who lays bare for his readers the soul of the story." She gave it a count of five. "Well?"

With as much equanimity as possible, he

a jeho výraz zůstal netečný. Nechal složku tam, kde ležela, a zeptal se: „A to je jako důležitá zpráva?“

Sladce se usmála. Nebo se o to aspoň pokusila. Zdrženlivost v jejím výrazu tak úplně nefungovala. „Pro nevidomé vzduchoplavce určitě.“

Z její samolibosti měl chuť přeskočit stůl a sevřít jí oběma rukama hrdlo. Místo toho napočítal v duchu do deseti a odvrátil od ní zrak směrem k oknům. O čtyři patra níž se široké třídy Washingtonu, D. C. pekly v poledním slunci.

„I přes tvůj urážlivý popis toho programu,“ řekl, „si jsem jistý, že si zaslouží pozornost celého národa.“

„A přesto cítím, že očividně postrádáš nadšení.“

„Není to ten typ článku, o který bych stál.“

„Necítíš se na to?“

Neviditelná rukavice přistála na stole vedle netknuté složky. „Svoje články si vymýšlím sám, Harriet. Vždyť to víš.“

„Tak nějaký vymysli.“ Zkřížila si ruce na široké hrudi. „Dovol mi se podívat na údajného génia při práci. Chtěla bych zažít v akci toho reportéra, kterého každý zná a miluje, kterého všichni obdivují pro jeho vždy neotřelý přístup. Toho reportéra, co píše s mimořádným porozuměním a odhaluje čtenářům samé nitro příběhu.“ Počkala pět vteřin. „Takže?“

S co největším klidem uvolnil zaťatou čelist a

unclenched his teeth and said, "I still have vacation days. At least a week's worth."

"You've had two weeks off already."

"Not long enough."

"Why's that?"

"I just returned from a war zone."

"No one forced you to stay over there. You could have come home at any time."

"There were too many good stories to tell."

"Whom do you think you're kidding?" she scoffed. "You wanted to dress up and play soldier, and you did. For three quarters of a year. On the magazine's nickel. If you hadn't come home on your own when you did, I, as incoming editor-in-chief, was going to haul your ass back."

"Careful, Harriet. Along with your dark roots, your envy is showing."

"Envy?"

"Nothing you wrote was ever short-listed for a Pulitzer."

"But you've yet to be nominated for one, ergo you've never been awarded one, so big fucking deal about those rumors, which you probably started yourself. Now, I've got other things to do that are much more important." She arched a penciled eyebrow.

"That is, unless you want to turn in your key to the men's restroom here and now, in which case I'm more than happy to call Bookkeeping and request your severance check."

She paused for several seconds, and when he

odvětil: „Pořád mám několik dní volna. Vydalo by to aspoň na týden.“

„Užs dva týdny volna měl.“

„To nestačilo.“

„A to jako proč?“

„Zrovna jsem se vrátil z válečné oblasti.“

„Nikdo tě nenutil, abys tam zůstával. Mohl ses kdykoliv vrátit domů.“

„Bylo tam příliš mnoho dobrých příběhů, které stály za to vyprávět.“

„A komu to chceš jako namluvit?“ vysmívala se mu. „Chtěl ses nastrojít a hrát si na vojáka. A tos taky dělal. Tři čtvrtě roku. Na náklady časopisu. Kdyby ses nevrátil z vlastní vůle v tu dobu, co ses vrátil, tak jsem se já jako nově nastupující šéfredaktorka chystala dokopat tvou prdel nazpátek.“

„Bacha, Harriet. Spolu s tmavými kořínky začíná být vidět i tvoje závist.“

„Závist?“

„Nic, cos kdy napsala, se nedostalo do užšího výběru na Pulitzer.“

„Ale tys ještě ani na žádného nominovaný nebyl a tudíž si žádného nedostal. Takže to je toho, tyhleto zatracený drby, který si pravděpodobně začal ty sám. A teď mě omluv, mám na práci jiné, mnohem důležitější věci,“ oznámila mu a povytáhla nalíčené obočí. „Tedy pokud mi teď hned nechceš vrátit klíč od pánských záchodků. V tom případě s velikou radostí zavolám účtárnu a požádám je o tvé odstupné.“

Na několik vteřin se odmlčela, a když se nepohnul, pokračovala: „Ne? Takže tvůj

didn't move, she continued. "No? Then your butt is in seat eighteen-A on a flight to Boise tomorrow morning." She slapped an airline ticket on top of the research folder. "Regional jet."

* * *

Dawson pulled to the curb in front of the neat Georgetown townhouse and cut his car's engine. Raising his hips, he fished a small bottle of pills from the pocket of his jeans, shook out a tablet, and swallowed it with a gulp from the bottle of water in the console cup holder. After recapping the pill bottle and returning it to his pocket, he flipped down the sun visor and checked his reflection in the mirror.

He did look like something a cat threw up. A very sick cat.

But there was nothing to be done about it.

He'd been sorting through all the mail that had piled up on his desk, when he got Headly's text: Get over here. Now. Headly wasn't that imperative unless something was up.

Dawson had left the remainder of his mail unopened, and here he was.

He got out and made his way up the flower-lined brick walk. Eva Headly answered the doorbell. "Hello, gorgeous." He reached across the threshold and pulled her into a hug. A former Miss North Carolina, Eva Headly had aged admirably well. Now in her early

zadek bude zítra ráno na sedadle osmnáct-A v letadle směrem do Boise, hlavního města Idaha. "Mrskla letenku na složku s podklady k článku. „Regionální letadlo.“

* * *

Dawson zajel k obrubníku u úhledného řadového domku ve městě Georgetown a vypnul motor. Nadzvednul boky a z kapsy džínů vylovil lahvičku s prášky. Vysypal jednu pilulku a zapil ji velkým douškem vody z lahve, kterou měl postavenou v držáku na nápoje na palubní desce. Když lahvičku opět zavřel a vrátil ji zpět do kapsy, sklopil stínítko a zkoumal svůj odraz v zrcadle.

Opravdu vypadal, jako by ho přežvýkala kráva. Hodně hladová kráva.

Ale nedalo se s tím nic dělat.

Zrovna třídil poštu, která se mu nahromadila na stole, když mu přišla zpráva od Headlyho: Přijed' sem. Hned. Headly na něj nikdy tak nenaléhal. Dělal to, jenom když nebylo něco v pořádku.

Dawson nechal zbytek pošty nedotčený a hned vyrazil.

Vystoupil a vyrazil podél cihlové zdi lemované květinami. Zazvonil. Otevřela mu Eva Headlyová. „Ahoj, krásko.“ Nahnul se přes práh a přitáhnul si ji do náruče.

Někdejší Miss Severní Karolíny Eva Headlyová vypadala na svůj věk

sixties, she retained not only her beauty and shapeliness but also her dry wit and natural charm. She hugged him back, hard, then squirmed out of the embrace and slapped him none too gently on the shoulder.

“Don’t ‘gorgeous’ me,” she said, rounding off the r to sound soft. “I’m mad at you. It’s been two weeks since you got back. Why are you just now getting around to seeing us?” Her expression was laced with concern as she took him in from head to toe. “You’re as thin as a rail. Didn’t they feed you over there?”

“Nothing like your Brunswick stew. And they’ve never heard of banana pudding.”

She motioned him into the foyer, saying, “That’s what I missed most while you were gone.”

“What?” he asked.

“Your b.s.”

He grinned, cupped her face between his hands, and kissed her on the forehead. “I missed you, too.” Then he released her and tilted his head in the direction of the den.

Lowering his voice, he asked, “Is he getting used to the idea yet?”

She matched his confidential tone. “Not even close. He’s been—”

“I can hear the two of you whispering, you know. I’m not deaf.” The gruff shout came from the den.

Eva mouthed, “Be afraid.”

obdivuhodně dobře. Ve svých necelých šedesáti pěti letech si zachovala nejenom svou krásu a ladné křivky, ale i suchý humor a přirozený šarm. Pevně ho objala a pak se mu vykroutila z náruče a ne úplně jemně ho poplácala po rameni.

„S 'kráskou' na mě nechod’“, řekla a zaokrouhlila „r“ tak, že znělo měkce, což bylo pro ni typické. „Jsem na tebe našťvaná. Už to jsou dva týdny, co ses vrátil. Proč sis teprve teď našel čas, abys nás navštívil?“ Prohlédla si ho od hlavy k patě a v jejím výrazu se zračily jisté obavy.

„Seš hubenej jak tyčka. To tě tam nekrmili?“

„Nic, co by se vyrovnalo místní specialitě – brunswickému dušenému. Hlavně ne tomu od tebe. A nikdy neslyšeli o banánovém pudinku.“ Pokynula mu, aby vešel do vstupní haly a prohlásila: „To mi chybělo ze všeho nejvíc, kdyžs byl pryč.“

„Co?“ zeptal se.

„Ty tvoje řečičky.“

Široce se usmál, vzal její tvář do dlaní a políbil ji na čelo. „Takys mi chyběla.“ Pak ji pustil a naklonil hlavu směrem k pracovně.

Ztišil hlas a zeptal se: „Už si na to začíná zvykat?“

Odpověděla mu stejně důvěrným tónem:

„Ani omylem. Pořád...“

„Slyším vás dva, jak si tam šeptáte. Nejsem hluchej, abyste věděli,“ zakřičel Headly nevrle z pracovny.

„Boj se,“ naznačila Eva rty.

Dawson winked at her, then walked down the hallway in the direction of the den, where Gary Headly was waiting for him. When Dawson stepped into the familiar room, he felt an achy tug of nostalgia. Countless memories had been made here. He'd raced his Matchbox cars on the parquet floor, his mother warning him not to leave them for someone to trip over. His dad and Headly had patiently taught him how to play chess with the set on the table in the corner. Sitting with him on the sofa, Eva had coached him on how to win the attention of his sixth-grade crush. For the first time since leaving Afghanistan, he felt like he'd arrived home.

The Headlys were his godparents and had forged a bond with him on the day he was christened. They'd taken to heart their pledge to assume guardianship of their best friends' son should the need ever arise. When his mom and dad were killed together in an auto accident while he was in college, even though he was legally an adult, his relationship with the Headlys had taken on even greater significance.

Headly was wearing a parental scowl of disapproval as he took in Dawson's appearance. He was considerably shorter than Dawson's six feet four inches, but he exuded confidence and authority. He still had all his hair, which was barely threaded with strands of gray. A daily three-mile run and Eva's careful supervision of his diet had kept him trim. Most sixty-five-year-old men would

Dawson na ni mrknul a vydal se halou k pracovně, kde na něho čekal Gary Headly. Když Dawson vstoupil do té důvěrně známé místnosti, bolestně jím zacloumal pocit nostalgie. Vzniklo tu nespočet vzpomínek. Závodil tu se svými angličáky na parketové podlaze a matka ho vždycky varovala, aby je tam nenechával, protože by o ně mohl někdo zakopnout. Táta s Headlym ho trpělivě učili hrát šachy s šachovnicí a soupravou figurek, která stála na stolku v rohu. Eva s ním sedávala na pohovce a radila mu, jak získat pozornost šestáčky, do které byl poblázněný. Poprvé od té doby, co odjel z Afghánistánu, se cítil, jako by byl zase doma.

Headlyovi byli jeho kmotři. Vytvořili s ním pouto v ten den, kdy byl pokřtěný. Vzali si k srdci slib, že se o syna svého nejlepšího přítele postarají, kdyby to bylo někdy potřeba. Jeho mamka s tatškou zemřeli společně při dopravní nehodě, když studoval na univerzitě. I když už byl podle zákona dospělý, nabyl jeho vztah s Headlyovými ještě více na významu.

Když si Headly všimnul, jak Dawson vypadá, usadil se mu ve tváři zachmuřený výraz značící rodičovský nesouhlas. Byl podstatně menší než Dawson, který měřil sto devadesát tři centimetrů, ale vyzařovalo z něj sebevědomí a autorita. Pořád měl všechny vlasy, které byly jen lehounce protkané šedivými pramínky. Každodenní pětikilometrový běh a Eva, která pečlivě

covet the figure he cut.

He said, "By the looks of you, it was a tough war."

"You could say," Dawson replied. "I just had a skirmish with Harriet and barely survived it."

As Dawson took the offered seat, Headly said, "I was referring to Afghanistan."

"It was tough, yeah, but Harriet makes the Taliban look like pranksters."

"How about a drink?"

Dawson covered his slight hesitation by consulting his wristwatch. "It's a little early."

"Five o'clock somewhere. And anyway, this is a special occasion. The prodigal has returned."

Dawson caught the slight rebuke. "Sorry I haven't gotten over here sooner. I've had a lot to catch up on. Still do. But your text had a ring of urgency."

"Did it?" At the built-in bar, Headly poured shots of bourbon into two glasses. He handed one of them to Dawson, then sat down facing him. He raised his glass in a toast before sipping from it. "I'm drinking more these days."

"It's good for you."

"Stress reliever?"

"So they say."

"Maybe," Headly mumbled. "At least it gives me something to look forward to each day."

dohlížela na to, aby dodržoval dietu, ho udržovaly fit. Většina pětasedesátiletých mužů by jistě prahla po takové postavě, jakou měl.

Oznámil mu: „Podle toho, jak vypadáš, to byla krutá válka.“

„Dalo by se to tak říct,“ odvětil Dawson.

„Zrovna jsem měl šarvátku s Harriet a jen taktak ji přežil.“

Když se Dawson posadil, řekl mu Headly:

„Měl jsem na mysli Afghánistán.“

„Jo, tam to bylo drsný, ale ve srovnání s Harriet vypadá Taliban jako banda vtipálků.“

„Nedáme si skleničku?“

Dawson skryl mírné zaváhání tím, že se podíval na hodinky. „Je docela brzo.“

„Někde pět bude. A stejně, tohle je zvláštní příležitost. Marnotratný syn se vrátil.“

Dawson zaznamenal tu mírnou výčitku.

„Promiň, že jsem se sem nedostal dřív. Musel jsem toho hodně dohánět. Pořád musím. Ale tvoje zpráva zněla naléhavě.“

„Opravdu?“ Headly nalil ve vestavěném baru panáky burbonu do dvou skleniček. Jednu z nich podal Dawsonovi a sednul si čelem k němu. Než začal upíjet, pozvedl skleničku k připitku. „Poslední dobou víc piju.“

„Člověku to dělá dobře.“

„Na uklidnění?“

„Říká se to.“

„Možná,“ zamumlal Headly. „Aspoň se mám každý den na co těšit.“

„Je spousta věcí, na které se můžeš těšit.“

„Jo. Na stáří a umírání.“

“You’ve got plenty to look forward to.”

“Yeah. Old age and dying.”

“Better not let Eva hear you talking like that.”

Headly grumbled something unintelligible into his tumbler as he took another sip.

Dawson said, “Don’t be so negative. Give yourself time to adjust. It’s been less than a month.”

“Twenty-five days.”

“And counting, obviously.” Dawson sipped the liquor. He wanted to chug it.

“Hard to come to a dead stop after being in the Bureau all of my adult life.”

Nodding sympathetically, Dawson felt the warmth of the bourbon curling through his gut, settling his nerves, which the pill hadn’t yet had time to do. “Your retirement doesn’t become official until...when?”

“Four more weeks.”

“You had that much vacation time saved up?”

“Yep. And I’d have just as soon sacrificed it and stayed on the job for as long as possible.”

“Use this time as a period of adjustment between your demanding career and a life of leisure.”

“Leisure,” he said morosely. “Soon as my retirement is official, Eva’s got us booked on a two-week cruise. Alaska.”

“Sounds nice.”

“I’d rather someone pull out my fingernails with pliers.”

“It won’t be that bad.”

“Easy to say when you don’t have to go. Eva’s ordered me a prescription of Viagra to

„Ať tě radši Eva neslyší takhle mluvit.“

Headly zamručel něco nesrozumitelného do sklenky, když si z ní znovu ucucával.

Dawson poznamenal: „Nebud’ tak pesimistický. Dopřej si čas, aby sis na to zvyknul. Ještě to není ani měsíc.“

„Dvacet pět dní.“

„A budou samozřejmě stále přibývat.“

Dawson si ucucnul nápoje. Měl chuť to do sebe kopnout.

„Je těžké skončit na mrtvém bodě poté, co jsem strávil celý život u FBI.“

Dawson soucitně pokýval hlavou a cítil přitom, jak se mu teplo burbonu rozlévá po těle a uklidňuje ho, což prášek ještě nestihl udělat. „Kdy že to jdeš oficiálně do důchodu?“

„Za čtyři týdny.“

„Tos měl našetřených tolik volných dnů?“

„Jo. A nejradši bych je obětoval a zůstal v práci, jak nejdýl by to šlo.“

„Využij ten čas na to, aby sis zvyknul na přechod mezi náročnou kariérou a pohodovým životem.“

„Pohodovým,“ odvětil nevrle. „Eva nám zamluvila místo na dvoutýdenní plavbě hned, jak bude můj odchod do důchodu oficiální. Kolem Aljašky.“

„To zní dobře.“

„To už bych byl radši, kdyby mi někdo vyrval kleštěmi nehty.“

„To nebude tak hrozný.“

„To se ti to říká, když nemusíš jet. Eva mi

take along.”

“Hmm. She wants you to make up for all the nights you couldn’t come home?”

“Something like that.”

“What’s the downside? Knock yourself out.”

Dawson raised his glass.

Headly acknowledged the toast and, after a moment, asked, “So, how’d it go with Dragon Lady?”

Dawson told him about the meeting and the story Harriet had assigned him.

“Blind balloonists?”

Dawson shrugged.

Headly leaned against the back cushion of his chair and studied him for an uncomfortable length of time.

Irritated by the scrutiny, Dawson said, “What? You got a comment about my hair, too?”

“I’m more concerned about what’s going on inside your head than what’s growing out of it. What’s the matter with you?”

“Nothing.”

Headly just looked at him, not having to say anything.

Dawson left his chair and moved to the window, flipping open the shutters and looking out onto the well-manicured patch of lawn. “I talked to Sarah when I passed through London.”

The Headlys’s daughter was older than he, but, while growing up, the two families had spent so much time together that they’d been

nechala předepsat Viagru a přikázala mi, abych si ji vzal s sebou.“

„Hmm. Chce, abys jí vynahradil všechny ty noci, kdys nemoh' přijít domů?“

„Něco takovýho.“

„A v čem je problém? Užij si to.“ Dawson pozvedl sklenku.

Headly vzal přípitek na vědomí a po chvíli se ho zeptal: „Tak jak to šlo s tou Fúrií?“

Dawson mu povyprávěl o schůzce a o příběhu, který mu Harriet přidělila.

„Nevidomí vzduchoplavci?“

Dawson pokrčil rameny.

Headly se opřel o vypočítávané opěradlo židle a nepříjemně dlouho si ho prohlížel.

Dawsona ten zkoumavý pohled popudil: „Co? Taky máš nákou připomínku k mým vlasům?“

„Mám větší starost o to, co se ti v hlavě děje, než co ti z ní roste. Co ti je?“

„Nic.“

Headly na to neměl co říct, a tak se na něj jenom díval.

Dawson vstal ze židle a přesunul se k oknu. Rozevřel okenice a zadíval se na pečlivě střížený kus trávníku. „Mluvil jsem se Sarah, když jsem projížděl Londýnem.“

Dcera Headlyových byla starší než on, ale když byli malí, trávil jejich rodiny pohromadě tolik času, že byli skoro jako bratr a sestra. I když si to neradi přiznávali,

much like brother and sister, grudgingly caring about each other. She and her husband lived in England, where they worked for an international bank.

“She told us you’d ‘passed through’ without staying long enough to go see them.”

“Flight schedule didn’t allow time.”

Headly harrumphed as if he didn’t accept that as a plausible excuse to forgo a visit. And it wasn’t.

“Begonias are thriving.”

“They’re impatiens.”

“Oh. How’s the—”

“I asked you a question,” Headly said with annoyance. “What’s the problem? And don’t tell me ‘nothing.’”

“I’m fine.”

“Like hell you are. I watched a zombie movie on TV last night. You’d fit right in.”

Dawson sighed over his godfather’s tenacity. He didn’t turn around, but he propped his shoulder against the window frame. “I’m tired is all. Spend nine months in Afghanistan—trust me, it’ll wear you out. Hostile terrain. Temperature extremes. Bugs that bite. No booze. No women except for the service members, and hooking up with one of them is tricky. A good way for both partners to get into some seriously deep shit. Hardly makes getting laid worth the hassle.”

“You’ve had time since you got back to find an obliging lady.”

jednomu na druhém záleželo. Sarah žila s manželem v Anglii, kde pracovali pro mezinárodní banku.

„Říkala nám, žes 'projížděl' a nezdržel se ani dost dlouho na to, abys je šel navštívit.“

„Letový řád mi nedopřál čas.“

Headly si odkašlal, jako by to nebral za přijatelnou omluvu pro to, aby upustil od návštěvy.

Což taky nebyla.

„Begoniím se daří.“

„To jsou netýkavky.“

„Aha. A jak se...“

„Na něco jsem se tě ptal,“ odpověděl Headly rozmrzele. „Co se děje? A neříkej, že 'nic'.“

„Jsem v pohodě.“

„To určitě. Včera večer jsem se v televizi díval na film se zombiemi. Úplně bys tam zapadal.“

Dawson si povzdechl nad neústupností svého kmotra. Neotočil se, jen se opřel o okenní rám. „Jsem jenom unavenej, nic víc. Zkus si strávit devět měsíců v Afghánistánu — věř mi, vyčerpá tě to. Je tam nepřátelský terén, teplotní extrémy a brouci, co tě koušou. Nemáš tam žádněj chlast, žádný ženský, teda kromě členek posádky, ale začít si něco s nákou z nich se ti může vymstít. Oba dva se leda tak dostanete do pořádnýho průseru. Sotva se ti pak vyplatí se kvůli sexu dostat do potíží.“

„Co ses vrátil, taks měl čas, aby sis našel

“Ah, but there’s a problem with that.” He closed the shutters, turned around, and grinned. “You got the last great girl.” The levity fell flat. The worry line between Headly’s thick eyebrows didn’t relax.

Dropping the pretense, Dawson returned to the chair, spread his knees, and stared at the floor.

Headly asked, “Are you sleeping?”

“It’s getting better.”

“In other words, you’re not.”

Dawson raised his head and said testily, “It’s getting better. It’s not easy jumping back into the thick of things, returning to an ordinary schedule.”

“Okay. I’ll buy that. What else?”

Dawson pushed back his hair. “This Harriet thing. She’s gonna make my life miserable.”

“Only if you let her.”

“She’s sending me to Idaho, for chrissake.”

“What have you got against Idaho?”

“Not a damn thing. Nor do I have anything against the vision-impaired. Or hot-air balloonists. But it’s not my story. It’s not even my kind of story. So forgive me if I’m finding it a little hard to work up any enthusiasm for it.”

“Think you could work up some for a better story?”

Headly hadn’t asked that casually. There was substance behind the question. So, in spite of

nějakou svolnou ženu.“

„No, má to ale menší háček.“ Zavřel okenice, otočil se a zazubil se. „Poslední bezvadnou holku jsi ulovil ty.“

Moc se mu tu situaci zlehčit nepovedlo. Vráška značící obavy, kterou měl Headly mezi hustým obočím, nezmizela.

Dawson zanechal přetvářky, sednul si zpátky na židli a s roztaženými nohama zíral na podlahu.

Headly se ho zeptal: „Spíš?“

„Lepší se to.“

„Takže nespíš.“

Dawson zdvihl hlavu a nedůtklivě odvětil: „Lepší se to. Není lehký se vrhnout zpátky doprostřed dění a vrátit se k běžnému programu.“

„Dobře, tomu bych věřil. Co dál?“

Dawson si pročísl vlasy. „To s tou Harriet. Udělá mi ze života peklo.“

„Jen když ji necháš.“

„Panebože, vždyť mě posílá do Idaha.“

„Co máš proti Idahu?“

„Vůbec nic, sakra. Ani nemám nic proti zrakově postiženým. Ani proti vzduchoplavcům v horkovzdušných balonech. Ale není to příběh pro mě. Dokonce ne ani typ příběhu, který by mě zajímal. Takže se nezlob, že mi dělá celkem problém se pro ten příběh nadchnout.“

„A myslíš si, že by ses pro nějaký lepší příběh nadchnul?“

Headly se na to neptal jen tak. Za jeho otázkou se skrýval jistý záměr. Takže i

his dejection, Dawson felt a tingle of anticipation. Because Headly hadn't been only his godfather and lifelong good friend, he'd also been his invaluable and unnamed source within the Federal Bureau of Investigation.

Taking his silence for interest, Headly continued. "Savannah, Georgia, and its environs. Marine Captain Jeremy Wesson, a decorated war veteran, one tour in Iraq, two in Afghanistan. After returning from his last deployment, he retired from the corps, and, by all accounts, went off the rails."

"Fifteen months ago, give or take, he got tangled up in a messy affair with a married woman, one Darlene Strong. Husband Willard caught them, and it didn't end well for the illicit lovers. Willard Strong goes on trial for murder the day after tomorrow. Chatham County Courthouse. You should be there to cover the trial."

Dawson was already shaking his head.

"Why not?" Headly asked.

"Summertime in Savannah."

"Look at your calendar. As of today, it's September."

"Still, no thank you. It's hot down there. Humid. I'd rather go to Idaho. Besides, crime isn't my specialty. And frankly, I've had enough of the military for a while. I don't want to write about a dead Marine. I've been doing that for the past nine months."

navzdory své skleslosti pocítil Dawson záchvěv jakéhosi očekávání. Headly totiž nebyl jenom jeho kmotr a dobrý celoživotní přítel, byl to také jeho neocenitelný anonymní zdroj uvnitř Federálního vyšetřovacího úřadu.

Headly si vyložil jeho mlčení jako zájem a pokračoval: „Savannah v Georgii a její okolí. Námořní kapitán Jeremy Wesson, vyznamenaný válečný veterán, jednou sloužil v Iráku, dvakrát v Afghánistánu. Poté, co se vrátil ze svého posledního nasazení, odešel do výslužby a podle všeho se dostal na scestí.“

„Plus mínus před patnácti měsíci se zapletl do zapeklité aférky s vdanou ženou, nějakou Darlene Strongovou. Její manžel Willard je načapal a pro zapovězené milence to neskončilo dobře. Willard Strong byl obviněn z vraždy a pozítří půjde před soud. Chathamský okresní soud. Měl bys tam být a napsat o tom procesu článek.“

Dawson mezitím začal kroutit hlavou.

„Proč ne?“ zeptal se Headly.

„Léto v Savannah.“

„Podívej se do kalendáře. Dneska začalo září.“

„Stejně ne, díky. Tam na jihu je horko. Horko a dusno. To už bych jel radši do Idaha. Kromě toho se na trestné činy nespecializuju. A upřímně řečeno mám všeho vojenského na nějakou dobu dost. Nechci psát o mrtvém mariňákovi. To jsem dělal posledních devět měsíců.“

"In fact, maybe Harriet's assignment is a blessing in disguise. That feel-good story may be just the tonic I need. Something hopeful. Positive. Uplifting. No severed limbs, or blood-soaked fatigues, or flag-draped caskets involved."

"I haven't told you the hook."

Sourly, Dawson asked, "What's the hook?"

"Police obtained Wesson's semen off Darlene's clothing. This, of course, to help make the prosecutor's case against the cuckolded husband, Willard."

"Okay."

"So the RANC in Savannah is a Bureau buddy of mine, former New Yorker, big baseball fan named Cecil Knutz."

"Rank'?"

"Resident Agent in Charge. Top dog in the resident agency there."

"Okay."

"Anyway, Knutz saw the report from CODIS. Wesson's DNA got a hit, a match."

"He was already in the system?"

"He was. Has been for a while, in fact."

Headly paused to take a sip of his drink.

Realizing that was a tactic used to build suspense, Dawson said, "I'm on pins and needles."

He set down his glass and leaned toward Dawson. "Captain Jeremy Wesson's DNA matched that which we retrieved off a baby

„Vlastně by Harrietin úkol mohl být skrytým požehnáním. Ten optimistický příběh by mohl být přesně tou vzpruhou, kterou potřebuju, něco nadějného, pozitivního, povznášejícího. Žádné usekané končetiny nebo krví nasáklé uniformy, ani rakve zahalené do vlajky.“

„Ještě jsem ti ani nenasadil brouka do hlavy.“

Dawson mrzutě opáčil: „Jakého brouka?“

„Policie získala Wessonovo sperma z Darlenina oděvu. Samozřejmě proto, aby pomohli žalobci nashromáždit důkazy proti podvedenému manželovi Willardovi.“

„Dobře.“

„Takže ten VAMP v Savannah je Cecil Knutz, můj kámoš z FBI, bývalý Newyorčan a velký baseballový fanda.“

„Vamp?“

„Velící agent místní pobočky. Největší zvíře tamního zastupitelství FBI.“

„Ok.“

„No, takže Knutz viděl záznam z databáze DNA, kterou vede FBI o trestaných zločincích. Našli tam shodu s Wessonovým DNA.“

„On už byl v databázi?“

„Jo. Ve skutečnosti už nějakou dobu.“

Headly se odmlčel, aby si mohl dát malý doušek brandy.

Dawsonovi došlo, že to je jen taktika, pomocí které chce zvýšit napětí, a tak prohlásil:

„Jsem jako na jehlách.“

Položil skleničku a naklonil se k Dawsonovi:

„DNA kapitána Jeremyho Wessona se

blanket found inside the Golden Branch house.”

That wasn't a mere hook. It was a grappling hook that found purchase in the center of Dawson's chest. Dumbfounded, he stared at Headly.

Headly said, “Before you ask, there's no possibility of mistake. The match was ninety-nine-point-nine-and-down-to-the-nth-degree identical. In other words, the recently obtained sample and the one from 1976 came from one and the same individual. We got Flora's DNA that day, too. We know she mothered the child whose DNA was on the baby blanket. And Jeremy Wesson's age fits. Indisputably, he was Flora and Carl's son.”

Dawson stood up, paced a few steps, then turned back to Headly. As though reading the myriad questions racing through Dawson's mind, he said, “Judging by your expression, I see that I don't need to spell out the significance of this to you.”

Although Gary Headly had enjoyed a distinguished career, to his mind all his accomplishments had been overshadowed by what he perceived as his one failure—to bring Carl Wingert and Flora Stimel to justice. It had plagued his career, and now it was contaminating his retirement.

That was a cruelty that his godfather didn't deserve, and it made Dawson angry. “This Knutz, why'd he tip you to this?”

shodovala s DNA, kterou jsme získali z dětské přikrývky objevené v domě v Golden Branch.“

To nebyl pouhý brouk. To byl přímo megabrouk, který se mu zavrtil doprostřed mozku. Užasle zíral na Headlyho.

Headly řekl: „Než se zeptáš, není ani v nejmenším možné, že by se spletli. DNA byla na devadesát devět celých devět, devět, až na devět miliontin procenta shodná. Jinak řečeno, nedávno obdržení vzorek a vzorek z roku 1976 pocházejí z jednoho a téhož jedince. Toho dne jsme získali i Flořino DNA. Víme, že porodila dítě, jehož DNA byla na té přikrývce. A věk Jeremyho Wessona by tomu odpovídal. Bezesporu to byl syn Flory a Carla.“

Dawson vstal, udělal pár kroků a otočil se zpátky k Headlymu. Jako by četl ty nesčetné myšlenky, které se Dawsonovi honily hlavou, prohlásil: „Z tvého výrazu usuzuju, že ti nemusím vysvětlovat, jak je tohle podstatné.“

Přestože měl Gary Headly znamenitou kariéru, byly podle něho všechny jeho úspěchy zastíněné tím, co považoval za své jediné selhání — přivést Carla Wingerta a Floru Stimelovou před soud. Trápilo ho to po celou kariéru a teď mu to znepríjemňuje penzi.

Bylo to kruté a jeho kmotr si to nezasloužil. A to Dawsona rozčílilo: „Tenhleten Knutz, proč ti dal ten tip?“

“He knows my interest. Worked with me when I investigated one of their jobs in Tennessee in the late eighties. He’s aware of my impending retirement and notified me only as a courtesy to a colleague.

He was careful not to divulge too much, but he did tell me that he’s been digging into Jeremy Wesson’s background looking for a link to Carl and Flora.”

Dawson raised his brows in silent query.

“Nothing. Jeremy Wesson’s birth certificate—a copy he used to enlist—is from Ohio. Says he was born to and reared by Mr. and Mrs. So-and-So Wesson. He graduated high school in the town where he grew up. Earned a degree at Texas Tech. Joined the Marines. His history looks commonplace until he wiggled out and got mixed up with a redneck’s wife.”

“No leanings toward domestic terrorism?”

“None apparent.”

“What’s Knutz’s take?”

“He advised me to leave it alone. The Bureau has bigger fish to fry these days. Nobody really gives a shit about Carl and Flora anymore. The consensus is that they’re probably dead. That burglary at the armory in New Mexico was the last crime attributed to them. That was in ’96.”

“Seventeen years ago. A lot can happen in that amount of time.”

„VÍ, že se o to zajímám. Pracoval se mnou, když jsem vyšetřoval jednu z jejich loupeží ve státě Tennessee koncem osmdesátých let. Je si vědom toho, že brzy odcházím do důchodu a informoval mě jen ze zdvořilosti ke kolegovi.

Dával si pozor, aby toho nevyzradil příliš. Ale řekl mi, že se snaží vyšťourat v minulosti Jeremyho Wessona něco, co by ho spojovalo s Carlem a Florou.“

Dawson tázavě pozvedl obočí.

„Nic. Rodný list Jeremyho Wessona — kopie, kterou použil, když vstupoval do armády — pochází ze státu Ohio. Stojí v něm, že se narodil a byl vychováván nějakým panem a paní Wessonovými. Vystudoval střední školu ve městě, kde vyrůstal. Získal titul z Texaské technické a narukoval k námořnictvu. Jeho minulost vypadá všedně až do té doby, než mu přeskočilo a zapletl se s manželkou venkovského burana.“

„Žádný sklon k vnitrostátnímu terorismu?“

„Nevypadá to tak.“

„Co si o tom myslí Knutz?“

„Doporučil mi, ať se do toho nepletu. FBI má teď na práci důležitější věci. Všem už jsou Carl a Flora ukradený. Shodli se na tom, že už jsou pravděpodobně mrtví. Ta vloupačka do muničního skladu v Novém Mexiku byl poslední zločin, který se jim připisuje. A to bylo v devadesátém šestém.“

„Před sedmnácti lety. Za takovou dobu se toho může hodně stát.“

“Doesn’t mean they’re dead.”

“But with no indication that they’re still alive, it’s logical to assume otherwise.”

“Logic and assumption be damned. I want to know, don’t you?”

“At this late date, what possible difference does it make?”

“It makes a hell of a difference to me!”

Dawson sliced the air with his hands. “Okay. I get that. But this decorated Marine, who might have been their son—”

“He was. I know it.”

“No you don’t.”

“The DNA says he was.”

“It isn’t foolproof.”

“As good as.”

“All right, even if he was their kid—”

“Aren’t you curious to know what happened to him after Golden Branch, where he’s been?”

“Not in the least.”

“I don’t believe that.”

“Believe it. What good would digging into it—”

“I thought you’d want to.”

“I don’t.”

“Then do it for me.”

“Why? He’s dead. End of story.”

“It could be the biggest story of your career.”

“It’s certainly the biggest of yours!”

Simultaneously, they realized they’d been shouting. Headly glanced toward the door as though expecting to see his wife there,

„To ještě neznamená, že jsou mrtví.“

„Ale když nic nenasvědčuje tomu, že jsou stále naživu, je logické předpokládat, že nejsou.“

„Kašlu na logiku a předpoklady. Chci to vědět, ty snad ne?“

„Není to po takové době jedno?“

„Mě to k čertu není jedno!“

Dawson pročísnul rukama vzduch.

„Dobře. Chápu to. Ale tenhle ten vyznamenaný mariňák, který mohl být jejich syn...“

„Byl. Víím to.“

„Ne, nevíš.“

„Podle DNA to byl jejich syn.“

„I výsledky DNA se můžou mýlit.“

„To v podstatě nemůžou.“

„Dobře, i kdyby to bylo jejich dítě...“

„To nejseš zvědavej, co se s ním stalo, když odešli z Golden Branch, kde byl?“

„Ani v nejmenším.“

„Tomu nevěřím.“

„Věř. I kdybychom se v tom začali šťourat, co dobrýho by z toho...“

„Myslel jsem, že to budeš chtít vědět.“

„Nechci.“

„Tak to udělej pro mě.“

„Proč? Je mrtvej. Tím to hasne.“

„Mohl by to být nejdůležitější příběh tvé kariéry.“

„Té tvé určitě.“

Oba dva si naráz uvědomili, že křičí. Headly vrhnul letmý pohled ke dveřím, jako by čekal, že tam uvidí svou ženu, která se přišla

coming to check on the commotion.

Dawson brought his voice down to a more reasonable level. "If you want to know the rest of the story, why don't you go to the trial in Savannah?"

"Because Eva would divorce me," he grumbled. "Besides, like I told you, I'm as good as out of the Bureau. If I went meddling down there, I'd look pathetic. Like a hanger-on who doesn't know when his time is up."

Dawson ran his fingers through his hair and released a sigh of agitation. He loved Headly. He knew how badly his godfather wanted closure on the defining incident of his career. But he was asking too much. Dawson was exhausted and disheartened by his experiences overseas. Even on his good days, his nerves felt raw and exposed. The last thing he needed was additional aggravation, like dredging up this unfinished saga. What possible good could come of it? Whether or not Jeremy Wesson was Carl and Flora's child, it didn't make one iota of difference.

Quietly he said, "I'm sorry. Even if there was no Harriet in my life sending me someplace else on another assignment, I wouldn't go to Savannah. Your pal Knutz is right. Some things should be left alone."

Headly gave him a searching look, then his shoulders slumped with acceptance of Dawson's mind being firmly made up. He tossed back the remainder of his drink and

podívat, co je to tam za rozruch.

Dawson ztišil hlas na přiměřenější úroveň: „Když chceš znát zbytek toho příběhu, proč se nejedeš podívat na ten proces v Savannah?“

„Protože by se se mnou Eva rozvedla,“ zamručel. „Kromě toho, jak už jsem ti řekl, jako bych už u FBI nebyl. Kdybych se jim tam do toho začal plést, vypadal bych trapně. Jako nějaký parazit, který neví, kdy toho má nechat.“

Dawson si pročísl vlasy a znepokojeně si povzdychl. Měl Headlyho rád. Věděl, jak moc chtěl jeho kmotr uzavřít tento zásadní případ své kariéry. Ale chtěl toho po něm moc. Dawson byl vyčerpaný a zdeprimovaný z toho, co zažil v zámoří. I když se zrovna cítil lépe, měl pocit, jako by byly jeho nervy obnažené a nechráněné. Opravdu teď neměl zapotřebí, aby si ještě více dráždil nervy, třeba tím, že by oprašoval tuhleto nedokončenou ságu. Co by z toho tak mohlo vzejít dobrého? Ať už byl Jeremy Wesson Carlův a Flořin syn nebo ne, vůbec nic by se tím nezměnilo.

Tiše pronesl: „Promiň. I kdyby v mém životě nebyla žádná Harriet, která by mě posílala někam jinam za jiným úkolem, do Savannah bych nejel. Tvůj kámoš Knutz má pravdu. Některé věci by se měly nechat být.“

Headly si ho zkoumavě prohlédl a jeho ramena náhle poklesla, když přijal to, že se Dawson pevně rozhodnul. Hodil do sebe zbytek brandy a už se o tom nezmínil. Krátce

said no more about it. Shortly after that, Eva extended Dawson an invitation to stay for dinner. He declined, using as his excuse the need to pack for his trip to Idaho. Keeping eye contact with them to a minimum, he beat a hasty retreat.

He was leaking anxious sweat by the time he got into his car. At the first traffic light, he took another pill, washing it down with the lukewarm water left in the bottle. Rush-hour traffic out of DC into Virginia didn't improve his mood, making him really on edge by the time he let himself into his Alexandria apartment.

He was tugging off his boots when his cell phone chirped, alerting him to a text message. It was from Headly: There's a clincher.

He knew he was being baited, but curiosity won out over his better judgment. He texted back. What's the clincher?

The reply was quick in coming. J Wesson only presumed dead. Body never found.

na to nabídla Eva Dawsonovi, aby zůstal i na večeři. Odmítl. Vymluvil se při tom na to, že si potřebuje sbalit věci na cestu do Idaha. Oční kontakt omezil na minimum a měl se rychle k odchodu.

Než nastoupil do auta, byl už tak neklidný, že z něho tekla pot. Na prvním semaforu si vzal další prášek a spláchl ho zbytkem vlažné vody, kterou měl v lahvi. Dopravní špička na cestě z Washingtonu do státu Virginie mu náladu nezlepšila. Než si odemkl byt v Alexandrii, byl už napnutý k prasknutí.

Zrovna si s námahou sundával boty, když mu zapípal telefon upozorňující ho na to, že mu přišla zpráva. Byla od Headlyho: Ještě jsem ti neřekl to nejlepší.

Věděl, že se ho tím snaží nalákat, ale jeho zvědavost zvítězila nad rozumem. Odepsal mu: A to je?

Odpověď přišla hned. J. Wesson se pouze považuje za mrtvého. Tělo se nikdy nenašlo.

3 Theoretical part

Analysis of my translation

This part of the thesis will provide a structured survey of some of the problems that I had to solve while translating the chosen piece. With the help of several canonical Czech books on translation theory and practice, plus some reputable websites, I sought to find the most suitable solutions. The most helpful sources were books by Jiří Levý and Dagmar Knittlová.

Additionally, I am going to present some of the main differences between English and Czech which are clearly visible in the chosen piece and had to be taken into consideration while translating.

The most difficult parts of translating include following issues: proper names, cultural references, terminology, and, in this particular case, vulgarisms and colloquial speech.

3.1 Grammatical equivalence

3.1.1 Substantives

One of the differences between English and Czech lies in the number and countability of substantives. An English substantive can, for example, be uncountable and have only a plural form. Its Czech counterpart, or one of its counterparts, can on the other hand be not only countable, but can also occur in a singular form in a particular sentence. Mostly, however, English nouns and their Czech counterparts correspond in the countability and even more often in their number.

Je známo, že v čísle a počitatelnosti substantiv není mezi angličtinou a češtinou vždy shoda.
(Knittlová 92)

Example:

And this is hard **news**?

A to je jako důležitá **zpráva**?

News is an uncountable noun in plural form that behaves like a singular noun. Linguistic taxonomy labels it as *singulare tantum*. In the Czech translation, the noun is countable. In this particular sentence, it is used in its singular form. This is a rather basic grammar-based observation, but some other examples of this phenomenon may not be quite so obvious, such as the following case.

Example:

Her expression was laced with **concern** as she took him in from head to toe.

Prohlédla si ho od hlavy k patě a v jejím výrazu se zračily jisté **obavy**.

The noun *concern* is again an uncountable noun. Unlike the noun *news*, it is used only in a singular form. The Czech counterpart is countable and it is used in its plural form, since it is more common to use it in this form in this particular context.

3.1.1.1 Abstract vs concrete nouns

In English, substantives and syntactic substantives are sometimes abstract nouns. It is advisable to transform Czech sentences so as not to use an excessive amount of abstract nouns, especially where another grammatical constituent occurs more frequently. A translator can make use of a concrete noun or a verb. Another possibility is to transfer the abstract noun into an adjective or an adverb.

Renomovaný překladatel z francouzštiny a teoretik překladu Jiří Pechar upozorňuje například na konkrétnost a abstraktnost výrazu (veselost úsměvu x veselý úsměv) a na časté francouzské jmenné vazby, které je lépe překládat vedlejší větou, např. 'vytýkal mu vzácnost jeho návštěv' místo 'vytýkal mu, že k nim tak málo chodí'. (Krijtová 21)

Examples:

... that Wingert's band had meant what they'd said about choosing death over **capture**.

... že to Wingertova banda myslela vážně, když prohlásila, že si raději zvolí smrt, **než aby se nechali chytit**.

Dawson ran his fingers through his hair and released a sigh of **agitation**.

Dawson si pročísl vlasy a **znepokojeně** si povzdychl.

The last thing he needed was additional **aggravation**, like **dredging up** this unfinished saga.

Opravdu teď neměl zapotřebí, **aby si ještě více dráždil nervy**, třeba tím, **že by oprašoval tuhletu nedokončenou ságu**.

In the first example the abstract noun *capture* was replaced by a whole subordinate clause in the Czech translation. The noun *agitation*, which can be found in the following example, was translated using the Czech adverb “znepokojeně”. The nouns of the last sentence were again changed into subordinate clauses.

3.1.1.2 Casus

While translating from English into Czech a translator can come across a problem regarding grammatical cases. Many books about translating warn against using the instrumental case where the nominal case should be used. This mistake typically occurs after the verb *to be* and several other verbs.

Pokud člověk není VI. Vančura, pokud určitý styl není pro něho příznakový, ...nemělo by se mu toho mnoho jevit s instrumentálem... Za hlavní chybu ale považují: jevílo se mi pravdou! Pravda v instrumentálu je chybná i v prostém: je pravdou. (Krijtová 70)

Example:

But this decorated Marine, who might have been **their son**—

Ale tenhle ten vyznamenaný mariňák, který mohl **být jejich syn**...

It seems obvious to use the nominal case in this Czech sentence. Nevertheless, it is not difficult to imagine that someone might be tempted to use the instrumental case instead.

3.1.2 Prepositions

An English text might express certain information more or less explicitly than its Czech translation. Generally speaking, this is caused by the difference in the type and character of the English and Czech language. The semantic and the syntactic functions of English words differ from the ones of Czech words, which leads to their diverse use and explicitness. As regards nominal phrases there is typically a preposition in the Czech text that determines the relationship between two or more elements, which might only be implied in English. There are often cases, however, where both the texts feature (or do not feature) a preposition. As for the genitive case the situation is quite the opposite.

Otázka větší či menší explicitnosti se projevuje i u jmenných řetězců v angličtině a v češtině. Český překlad často obsahuje navíc alespoň předložku, která signalizuje typ vztahu mezi

určováním a určujícím, kdežto v angličtině, především psané, jazykový signál být nemusí.
(Knittlová 39)

Examples:

... and swallowed it with a gulp from the bottle of water in the **console cup holder**.

... a zapil ji velkým douškem vody z lahve, kterou měl postavenou v **držáku na nápoje na palubní desce**.

She removed her jeweled **reading glasses** and dropped them onto the desk.

Sundala si **brýle na čtení** posázené drahými kameny a pohodila je na stůl...

In both sentences, the original text does not use any preposition to denote the relationship between two or more nouns. In fact, there is always a noun modified by one or two syntactic adjectives which describe and specify the noun. In Czech, it is impossible to modify either of the two nouns by an adjective without making it sound unnatural or even ridiculous. Therefore, two nouns have to be used and connected with a preposition denoting the relationship between them.

In some cases, it is essential to use not only a preposition, but also another additional word in order to express the relationship between two nouns and to specify the head.

Example:

She slapped an airline ticket on top of the **research folder**.

Mrskla letenku na složku **s podklady k článku**.

The opposite case is often with the preposition *of*. As opposed to English, there is usually no preposition in Czech. The relationship between the nouns is expressed only by casus, typically by the genitive case, which can be seen in the examples below.

Example:

Four stories below, the broad **avenues of Washington, DC**, baked under a midday sun.

O čtyři patra níž se široké **třídy Washingtonu, D. C.** pekly v poledním slunci.

But on the day she was appointed editor-in-chief, the **source of her hostility** had ceased to matter.

Ale v ten den, kdy byla jmenována šéfredaktorkou, přestalo na **příčině jejího nepřátelství** záležet.

3.1.3 Pronouns and reference

One of the main differences between English and Czech lies in the use of pronouns, especially of personal and possessive pronouns. The usage of pronouns is considerably more prevalent in English than it is in Czech. Should a translator translate each pronoun into Czech, the Czech text would be utterly unnatural and would thereby disturb the reader and destroy the pleasure of reading. Therefore, it is advisable to leave out as many pronouns as possible without making the text incomprehensible. As regards personal pronouns, this is not particularly difficult since Czech is a fusional language and is thence highly inflective. In other words, the categories of person, number, and grammatical gender are typically distinguished by the use of distinct verb inflections.

Reference reprezentuje odkaz na výraz užitý v textu, v angličtině jde nejčastěji o zájmennou referenci, některé jazyky odkazují raději lexikálním opakováním, jiné mají opět jiné zvyklosti. Pro překladatele do flexivní češtiny plyne v této oblasti uvážit, kdy odkazovací zájmena použít a kdy ne. Čeština by neměla zájmen nadužívat (zejména pozor na zájmena přivlastňovací!), jsou ovšem případy, kdy je nutno na vázanost upozornit, především tehdy, když koncovka nerozliší, na koho či na co se odkazuje. (Knittlová 101)

Many theoretical books also caution translators not to mistake “vaše” for “své” or “jeho” for “svůj” etc. There is a difference, for instance, between the possessive pronoun “svůj” and “jeho”. They in fact refer to two different persons. In English, the same pronoun is used for both of these words, namely the pronoun *his*. Therefore, a translator needs to be exceptionally careful when translating this word. It is often difficult not to interchange those two pronouns, especially when there are more people mentioned in the text. Then it is essential to pay extra attention to distinguish what is “jeho” and what is “svůj”. More precisely, it is arduous to decide whether a thing belongs to the person who is speaking, to the one who is talked to or about, or to some other person.

Všichni z obecné školy víme, že se vždy přivlastňuje k podmětu. Přesto jsme už tolikrát slyšeli a četli věty typu: 'Vložte vaše body do našeho investičního fondu', že jsme schopni napsat v překladu třeba takový paskvil jako 'smekl jeho klobouk'. (Krijtová 21)

Examples:

Purposeful omission:

Upon **his** return from a visit to Golden Branch, **he** was arrested.

Zatkli **ho**, hned jak se **vrátil** z návštěvy Golden Branch.

He closed the shutters, turned around, and grinned.

Zavřel okenice, otočil se a zazubil se.

The inflection of the Czech verbs indicates that the subject is in the third person, singular number, masculine gender. Consequently, it is redundant to use a personal pronoun that would denote the same grammatical categories.

Not leaving out:

Sometimes it is vital not to leave out the pronouns in a Czech sentence. The reason is that the text would otherwise become unintelligible or ambiguous and the readers might become confused. At times, the omission of a pronoun would be just unnatural in a particular Czech sentence.

Example:

... wisely held **his** own counsel.

... si chytře nechal **svůj** názor pro sebe.

The omission of the possessive in this fragment (i.e. “si chytře nechal názor pro sebe”) would not render the sentence totally incomprehensible, yet it would still severely impair organic Czech syntax and fluency.

Other examples:

Conspicuously missing from the body count were Carl Wingert and **his** lover, Flora Stimel...

Mezi mrtvými očividně chyběl Carl Wingert a **jeho** milenka Flora Stimelová...

If you hadn't come home on your own when you did, **I**, as incoming editor-in-chief...

Kdyby ses nevrátil z vlastní vůle v tu dobu, co ses vrátil, tak jsem se **já** jako nově nastupující šéfredaktorka...

In the first two sentences, the omission of the pronoun would sound unnatural and in the second case possibly even confusing. In the last sentence, the personal pronoun has a specifying and mainly an emphatic function. For that reason, it should be retained in order to preserve its emphatic function in the Czech sentence.

Possessive pronouns that are used in the English text should, at some cases, be replaced by the dative case in Czech, which also assigns the possession of a certain thing to a specific person.

Velmi často vidíme i v dobrém překladu nadužívání přivlastňovacího zájmena místo dativu. Tedy raději ne: 'moje tužka spadla pod stůl', nýbrž: 'tužka mi spadla pod stůl'. Obdobně: 'Její oči se zakalily' raději překládáme: 'Oči se jí zakalily'. (Krijtová 20)

Examples:

He placed **his** hand over his heart.

Položil **si** ruku na srdce.

Nodding sympathetically, Dawson felt the warmth of the bourbon curling through **his** gut, settling **his** nerves...

Dawson soucitně pokýval hlavou a cítil přitom, jak se **mu** teplo burbonu rozlévá po těle a uklidňuje ho...

She hugged him back, hard, then squirmed out of **the** embrace...

Pevně ho objala a pak se **mu** vykroutila z náruče...

In the examples provided above, the possessive pronouns are replaced by the dative case in Czech. In the last sentence, the dative case replaces the definite article, which functions here similarly as a possessive pronoun would do.

3.1.3.1 Substitution

Apart from omitting pronouns and replacing them by the dative case there is another tendency of dealing with pronouns (and other word classes). The tendency in question is called substitution. Using substitution a translator replaces a word of one word class by a word of another word class, which, however, has to correspond to the one being replaced. In other words, nouns, for example, can be replaced by coreferential personal pronouns and vice versa. The substitution is typically a stylistic device. It also helps a translator to shorten their text by using pronouns instead of nominal phrases and thereby compensate for lengthening their translation by adding explanations to different parts of the text.

... substituci, tj. nahrazení jednoho jazykového prostředku jiným, ekvivalentním (např. substantiva osobním zájmenem a obráceně apod.)... (Knittlová 14)

Example:

The time off was approved.

Měl jsem **to** schválené.

In my translation, the noun phrase *the time off* used in the original text was replaced with a personal pronoun “to”. The reason for replacing it was the belief that the sentence with the personal pronoun “to” would be much more frequently used in Czech than the one with a noun, especially when the referent has already been mentioned before. Furthermore, it was convenient to leave out some subtly redundant piece of information in order to compensate for using many additional explanatory words.

... took out a deputy US marshal whom everybody called Turk. Gary Headly had met **the marshal** only the day before...

... sejmout zástupce federálního šerifa, kterému všichni říkali Turek. Gary Headly **ho** potkal teprve den před tím.

In the above cited sentence, the noun phrase is replaced by a personal pronoun. In the English sentence, the noun with its definite article is used anaphorically to refer back to the previous sentence where a deputy US marshal is mentioned. Therefore, it seems to be obvious to the English speaking readers who is called by the noun phrase *the marshal*. In Czech, however, if a one-word appellation was used similarly to the original, it would probably only confuse the

Czech readers. In other words, if the phrase “potkal šerifa” or even “potkal federálního šerifa” was applied, it would appear that the text talks about another person than the one mentioned in the previous sentence. Should the word “zástupce” be used, the readers would probably not be confused. Nevertheless, the anaphoric reference would still be missing and the sentence would not sound very natural. As a result, I resolved to use the pronoun “ho” as a means of anaphoric reference believing that the context would make it clear (if needed) whom the pronoun refers to.

3.1.3.2 Divergence

The pronoun *you* is used in English either for the second person singular or the second person plural. When the pronoun refers only to one person one has to ascertain what kind of a relationship there is between the person who speaks and the person whom the pronoun refers to. The reason why this has to be done is because either the polite form of address or the more familiar one has to be used in the Czech translation. There are several factors that indicate what type of relationship one is looking at. When there are two adults who do not know each other very well, the polite form of address has to be used unless one of them is clearly being rude, or in other specific situations. The polite form of address is also used when a student talks to his or her teacher, an employee to an employer, and in other similar types of relations. In the past, children also used to address their parents and grandparents in this way. The familiar form of address is usually used when two children, who might know one another or not, or friends talk to each other. Other indication would be the fact that two or more people address each other by their first names. In Czech, the first name can be then omitted. The first name can, however, be retained in the Czech text for the sake of emphasis, to select one person out of many, when a translator wants to introduce the person to the readers for the first time, or for various other reasons. Nevertheless, it is still sometimes difficult to decide how to address people in Czech translations.

Divergence (DIV) you: ty/vy A : B/C (Knittlová 15)

Examples:

“... Are **you** saying that Floral Stimel—”

„... **Chcete** snad říct, že Flora Stimelová...”

“Nice to see **you**, too, Harriet.”

„Taky tě rád vidím, Harriet.“

3.1.4 Anaphora vs cataphora

The Czech language does not use cataphoric reference as often as English does. What is typical for Czech is the use of anaphoric reference. Therefore, translators are advised to change particular sentences in order to transform cataphoric reference into anaphoric reference.

Čeština se liší také v užívání kataforických odkazů, tj. odkazů směrem dopředu. Jsou mnohem méně časté než v angličtině a překladatel by měl uvažovat o jejich převedení na odkazy anaforické (tj. směrem zpět). (Knittlová 102)

Example:

Taking his silence for interest, **Headly** continued.

Headly si vyložil jeho mlčení jako zájem a pokračoval...

Since Czech does not typically use cataphoric reference, the name *Headly* is, as opposed to the original text, mentioned at the beginning of the Czech sentence and not in the second part of it where the name and the corresponding personal pronoun are left out. The reason why the English text mentions the name later in the sentence is that the verb in the subordinate clause is used in a non-finite form, and therefore occurs without any noun or personal pronoun.

3.1.5 Attribute

Translators are warned against placing multiple attributes before nouns even though the Czech tradition concerning this matter is similar to the English tradition. In both languages multiple attributes are typically placed after its head, mainly because of prosodic and other syntactic reasons. Nevertheless, there are cases where English places one part of the multiple attribute before its head and another after it or where it places the whole multiple attribute before a noun. In those cases, a translator needs to pay a close attention and realise whether there is the same situation in Czech or not.

Pod vlivem výchozího jazyka dáváme v překladu bezmyšlenkovitě rozvitý přívlastek před podstatné jméno, což nevypadá pěkně. Existoval sice dřevozpracující podnik, ale lepší bude, když se přidržíme českého úzu a rozvitý přívlastek dáme až za substantivum. (Krijtová 20)

Following this proposition, I was careful not to place a multiple attribute before its head. Nevertheless, in a longer sentence full of attributes it was easy to unwittingly break this rule and write “vlajkami zahalené rakve”. It caught my eye after a while and I became aware of how unnatural it sounds. Then I realised what should be done and I placed the multiple attribute after the head changing it to “rakve zahalené do vlajky”.

Other examples:

Indisputably, he was **Flora and Carl’s son**.

Bezesporu to byl **syn Flory a Carla**.

Headly was wearing **a parental scowl of disapproval** as he took in Dawson’s appearance.

Když si Headly všimnul, jak Dawson vypadá, usadil se mu ve tváři **zachmuřený výraz značící rodičovský nesouhlas**.

In the last Czech sentence there is actually one part of the multiple attribute before its head and other parts after it, similarly to the English text.

3.1.6 Verb

English, as one of analytic languages, uses verbs with particles and/or prepositions to express spatial and directional relationships, the completeness of an action, and the intensity of an action. When translating such verbs into Czech, verbs with various prefixes should be used. The reason is that Czech is an inflectional language so the meaning expressed by an English particle/preposition is already contained in a Czech verb with a prefix.

Analytičnost angličtiny se projevuje v hojných případech anglických sloves se záložkou, kterým v češtině odpovídají vesměs jednoslovné předponové protějšky, ať jde o vyjádření vztahu prostorového, směrového nebo o vyjádření ukončenosti či intenzity... (Knittlová 37)

Example:

Instead, he mentally counted to ten and **looked away** from her...

Místo toho napočítal v duchu do deseti a **odvrátil** od ní zrak...

Dawson left his chair and moved to the window, **flipping open** the shutters...

Dawson vstal ze židle a přesunul se k oknu. **Rozevřel** okenice...

3.1.6.1 Double negation

One of the main differences between English and Czech lies in the structure of a negative sentence. As regards clause negation, the negation can typically be expressed only once in English. In Czech, on the other hand, the negation is expressed wherever it can be expressed. In other words, when there is a negative verb in a Czech sentence, the indefinite pronouns have to be negative as well.

Hlavní rozdíl mezi angličtinou a češtinou je však ve struktuře záporné věty. Zatímco v češtině se při celkovém popření větného obsahu uplatňuje záporová shoda, tj. zápor se obligatorně vyjadřuje nejen u slovesa, ale i u výrazů obecné platnosti, v angličtině se zápor vyjadřuje pouze jednou. Je-li ve větě záporný výraz obecné platnosti, musí mít sloveso kladnou formu. (Dušková 337)

Examples:

I **didn't** take **anything**...

Nic jsem **nesebrala**...

Nothing could be worse.

Nic už **nemohlo** být horší.

The first English sentence is negative because of the negative form of the operator *did*, or more precisely, because of the negative particle *not* in its reduced form. The indefinite pronoun which lies within the scope of negation must then have a form with *any*-. In Czech, however, both the pronoun and the verb have, and must have, a negative form. The same situation repeats itself in the second sentence only with one slight difference; in English, the pronoun is now negative and the verb has a positive form.

3.1.6.2 Modality

As opposed to English, several Czech sentences contain an additional modal aspect, which is often caused by the fact that Czech language does not usually use non-finite verb forms such as infinitives and gerunds. Consequently, a subordinate clause with a finite verb has to be

introduced. This clause then often has a modal aspect, without which the Czech sentence would not sound natural. As regards translating infinitives, the modal aspect is in fact implied in the English sentence. Another difference between English and Czech regards causal relationships. A causal relationship expressed in English by the verb *make* is very often only implied in Czech or expressed by other linguistic means, for example by various prepositions and prepositional phrases.

Nesnáze mohou však nastat i v převádění modalit. Překladaatel stojí dále před úkolem poznat, který význam polyfunkčních modálních sloves je ve hře... Často se uplatní sémantická redistribuce, převedení signálů modalit z jiných slovních druhů, např. u infinitivu. U kauzativu často pomůže syntaktická přestavba. Kauzativní vztah se v češtině často jen vyrozumívá. (Knittlová 94)

Examples:

He dropped **without uttering** a sound...

Padl, **aniž by** vydal jediný zvuk.

Eva's ordered me a prescription of Viagra **to take along**.

Eva mi nechala předepsat Viagru a **přikázala mi, abych** si ji vzal s sebou.

... but Harriet **makes** the Taliban look like pranksters.

... ale **ve srovnání s** Harriet vypadá Taliban jako banda vtipálků.

Hardly **makes** getting laid worth the hassle.

Sotva se ti **pak** vyplatí se **kvůli** sexu dostat do potíží.

3.1.6.3 Passive voice

The passive voice is usually not used in the Czech fiction and the Czech translations of foreign fiction. It is important to realize this fact while translating English texts, where the passive verb forms appear relatively frequently. It is, however, possible to use the passive voice in Czech as well, for example when the author of the original text purposely avoids naming the agent of a certain action or when the active voice would, for some reason, cause misunderstanding or confusion.

Trpný rod čeština v beletrii v podstatě nepoužívá, pokud nejde o případy, kdy se autor záměrně vyhýbá explicitnímu vyjádření činitele. Přesto se začínající překladatelé často nechávají svést původním textem a mechanicky převezmou anglickou pasivní strukturu. (Knittlová 94)

Examples:

The first hail of bullets **was fired** from the house shortly after daybreak at six fifty-seven.

První spršku kulek **vystřelili** z domu krátce po rozbřesku v šest padesát sedm.

Since the passive voice is rarely used in Czech fiction, I endeavoured to change most of the passive sentences into active sentences in Czech. Obviously, this could be done only when it was appropriate as there are sentences which are commonly used in the passive voice in Czech as well. The sentence presented above was easy to change into active voice without having to introduce any agent.

Six shots **were fired**.

Jednotka **vystřelila** šest kulek.

In this case the agent was introduced in the Czech sentence in order to make the active sentence unambiguous.

... but that idea **was nixed** because of the inclement weather.

To však **bylo** z důvodu nepříznivého počasí **zamítnuto**.

The sentence mentioned above appears to sound more natural in the passive voice. It is thereby an example of a sentence that should not be, or at least needn't be, changed into an active one as it is commonly used in the passive voice.

J Wesson only **presumed** dead.

J. Wesson **se** pouze **považuje** za mrtvého.

In this case the passive voice of the English sentence was also retained, this time by using a reflexive verb in Czech. It is by far the most common way of expressing the passive voice in Czech.

3.1.6.4 Infinitive, gerund, participle

English is one of analytic languages. Therefore, it frequently uses non-finite verb forms as a means of language economy. Czech, on the other hand, prefers to use finite verb forms as it is a synthetic language. Czech translations of sentences with non-finite verbs tend to be considerably longer since a translator has to use not only the whole finite clause but often also other additional words.

Větné kondenzory jsou v angličtině běžné, což souvisí s jejím nominálním charakterem, hutností a ekonomičností vyjadřování. Čeština naopak používá na místě infinitivních, gerundijních a participiálních čili tzv. nominálních tvarů slovesných raději určitých tvarů slovesných, a tedy vět, ať už hlavních či vedlejších, připojených syndeticky nebo asyndeticky, tj. se spojovacím výrazem nebo bez něho. (Knittlová 95)

Examples:

To move was **to invite** death or injury...

Kdyby se totiž pohnul, mohlo by se mu to stát osudným.

He'd **heard her shout** them down the length of the conference table...

Slyšel, jak je **řvala** přes celý konferenční stůl...

... and take them into custody, **engaging in** a firefight only if necessary.

... a vzít je do vazby. **Přestřelka pro ně přicházela v úvahu**, pouze pokud by to bylo nezbytné.

Since finite clauses had to be used relatively frequently instead of shorter non-finite clauses, my text was considerably lengthened. There was, however, one time when it was possible to do the opposite thing, namely to shorten a sentence by combining the meanings of the two non-finite verbs of the English sentence and conveying the same meaning by one Czech verb only, as can be seen in the following example.

... he did tell me that he's been **digging** into Jeremy Wesson's background **looking** for a link to Carl and Flora.

... ale řekl mi, že se snaží **vyšťourat** v minulosti Jeremyho Wessona něco, co by ho spojovalo s Carlem a Florou.

There was also a case where the English sentence used a whole subordinate clause whereas there is an infinitive in the Czech sentence, which is commonly used in this particular lexical environment.

Example:

His dad and Headly had patiently **taught him how to play** chess with the set on the table in the corner.

Táta s Headlym ho trpělivě **učili hrát** šachy s šachovnicí a soupravou figurek, která stála na stolku v rohu.

3.1.7 Another example of English as an analytic language

As has been mentioned earlier, English is one of the analytic languages. For that reason it uses more analytic and multiple-word expressions than Czech, which is an inflectional language. By using a multiple-word expression, as opposed to a Czech one-word expression, English is thus usually more explicit.

Angličtina jako izolační analytický jazyk má více výrazů analytických, víceslovných a současně také často explicitnějších než čeština, syntetický jazyk flexivní. ... Poměr rozložení sémantických složek mezi členy víceslovného pojmenování bývá v různých případech různý. (Knittlová 36)

Examples:

... he flipped down the **sun visor** and checked his reflection in the mirror.

... sklopil **stínítko** a zkoumal svůj odraz v zrcadle.

The multiple-word expression *sun visor* can be translated using a multiple-word expression “protisluneční clona” or with a one-word expression “stínítko”. Although less explicit, the second expression seems to be a more prevalent and lexicalized alternative in Czech parlance. Moreover, as the Czech text has already been lengthened by using additional explanatory words, using a one-word expression seemed more convenient. It describes the use of the object - to prevent light from shining into one's eyes, but unlike the English counterpart it does not state where the light comes from.

The second casualty was a **red-headed, twenty-four-year-old** deputy sheriff.

Druhou obětí byl **zrzavý, čtyřadvacetiletý** zástupce šerifa.

In order to describe a hair colour, English usually has to use a multiple-word expression, such as *red-headed* and *black-haired*. To state the age of an individual in English by means of an attribute, the phrase *something-year-old* has to be used. For both descriptions Czech can use a one-word expression.

Yet I sense **a marked lack of enthusiasm on your part**.

A přesto cítím, že **očividně postrádáš nadšení**.

In the English sentence, the object is expressed by several nouns, prepositions, an article, an adjective, and a pronoun. The object of the English sentence is not only transformed into a subordinate object clause in the Czech version of the text, but it is also expressed only by a verb, an adverb, and a noun.

The examples above show that English uses many multiple-word expressions that are more explicit than Czech one-word expressions. Let us now explore the opposite case. In the example below, there is only a one-word adverb in the English sentence. The adverb *now* does not as much denote time, or to be more precise, the present situation, as it has an implicit meaning which is explicitly expressed in the Czech translation. In order to express the meaning explicitly, the Czech language has to use a longer phrase.

Example:

Now, I've got other things to do that are much more important...

A teď mě omluv, mám na práci jiné, mnohem důležitější věci...

3.1.8 The nominal character of the English language

English has a nominal character. Czech, on the other hand, has a verbal character. It means that the English language makes a greater use of nominal and verbo-nominal phrases than the Czech language, which prefers using verbs. Czech verbs are semantically richer than English verbs and carry more information. Therefore, it is advisable to translate English verbo-nominal phrases with only a verbal expression even if a corresponding verbo-nominal phrase exists in the Czech language. Other consequences of English having a nominal and Czech

having a verbal character are described later in the analysis, for example in the subchapter called semantic transfer.

Je třeba počítat s tím, že slovanské sloveso obsahuje vesměs více informací než sloveso anglické, je bohatší sémanticky, je tak zvaně mnohofazetové. Souvisí to opět s typologickým rozdílem mezi jazyky, s nominálním charakterem angličtiny a spíše verbálním typem češtiny. Na to by překladatelé do češtiny neměli zapomínat a měli by využívat bohatství, které jim čeština v tomto smyslu poskytuje. (Knittlová 34)

Examples:

... and made his resentment plain as he **took a seat**...

... což dal taky jasně najevo, když si **sedal**...

The first Czech sentence uses only a one-word verb instead of a longer verbo-nominal phrase. The Czech verb expresses the main piece of information. In English, the phrase includes a common verb of general meaning and a noun that functions as its extension and bears the major part of the meaning. Only together do they refer to an event or an action.

Even though some English nominal expressions were translated with verbal expressions, since the Czech language has a verbal character, the situation in the following case was partly reversed. The English non-finite verb was translated using a Czech noun. Nevertheless, since the English non-finite verb is a gerund, it still bears some features of a noun.

... while men in safe, warm offices debated **changing** the rules of engagement to include using deadly force.

Muži v bezpečí vyhřátých kanceláří zatím projednávali **změnu** předpisů ozbrojeného konfliktu, která by zahrnovala možnost použití smrtících sil.

3.1.9 Conjunctions

The relationship between two or more sentences is frequently only implied in English, but it almost always has to be explicitly expressed in Czech, mainly by using various conjunctions. The Czech reader would not see the logical relationships between the sentences without these conjunctions and would have problems following the sequence of actions and the cause-and-effect relationships. Moreover, the Czech sentences would then sound unnatural and plain.

Tak např. čeština používá běžněji než angličtina konektory, které naznačují logický vztah mezi větami. (Knittlová 29)

Examples:

Hearing nothing, Emerson hitched his head and Headly barged in.

Protože nic neslyšeli, kývnul Emerson hlavou a Headly vtrhnul dovnitř.

Fearing that if they didn't move swiftly, they'd miss their opportunity to capture one of the FBI's Most Wanted, the federal agents enlisted help from the local authorities, who also had outstanding warrants for members of the group.

Měli strach, že pokud nebudou jednat okamžitě, mohla by jim utéct příležitost dopadnout jednoho z nejhledanějších federálních zločinců. Federální agenti **tedy** získali na pomoc místní úřady, které měly na členy skupiny také pozoruhodně dlouhé zatykače.

3.2 Lexical and stylistic aspect

3.2.1 Alliteration and word play

Alliteration is, in other words, a repetition of the same sound or letter at the beginning of words within a sentence or a line. It is not always possible to retain this figure of sound in one's translation. Sometimes a translator has to choose between keeping the alliteration and sacrificing it in order to retain the same meaning of its constituents or the same effect of the whole text. The same issue applies to word plays. In this case, a translator has to choose between using words with the same or a similar meaning to those of the original word play and devising a similar word play consisting of words with a different meaning.

Jsou překladatelské situace, které nedovolí vystihnout všechny hodnoty předlohy. Překladatel se pak musí rozhodnout, které kvality díla jsou nejdůležitější a které je nejspíše možno oželeť. Jako velmi jednoduchý a názorný příklad je možno uvést slovní hříčku... Čeština obdobný dvojsmysl nemá, proto je třeba něco obětovat: buď slovní hříčku, nebo význam jejích složek. (Levý 129)

Example of alliteration:

The Rangers of Righteousness had an inexhaustible arsenal.

Skupina, která si říkala **Jednotka spravedlnosti**, měla nevyčerpatelný arzenál.

The gunfire erupted in response to the surrender demand issued by a **team of law enforcement agents**.

Střelba propukla v reakci na požadavek policejního **týmu**, aby se vzdali.

Alliteration could have been used in the first sentence similarly to the original text by saying “Skupina spravedlnosti”. However, after giving it some serious thought, I decided against it, mainly because there are several references later in the text that use only one part of the name, namely *the Rangers*. So, if I wrote only “Skupina” there, it would, in my opinion, sound too general and uninteresting and maybe even confusing. Therefore, I resolved to focus more on the semantics than on the form of the name. Nevertheless, the term “Jednotka” does not have the same meaning as *the Rangers* either. It was, however, the closest one-word term that I could come up with. It originated from one of the possible translations of the word *rangers* - “jednotka zvláštního určení”. The first part of this translation, “jednotka”, was then used in my translation with “zvláštní určení”, or “a special mission” in English, being *righteousness/spravedlnost*, or, to be more precise, the enforcement of righteousness.

I was toying with the idea of translating the term *law enforcement agents* as “agenti prosazující právo” as a way of a slight compensation for leaving out the alliteration in the first case, since the last two words of the Czech phrase begin with the same letter. It, however, would not have the same effect as alliteration normally does; namely to sound more pleasant, interesting, and easy to remember. It would, on the contrary, be distracting and ponderous. The term *law enforcement agents* is a collocation which can be easily, and typically is, translated into Czech as “policie”, “policejní agenti“, or “muži zákona”. In order not to make the text unnecessarily long-winded, tedious, and/or complicated to read, I resolved to make use of the standard translations and used the phrase “policejní tým” for *a team of law enforcement agents*. The phrase *law enforcement agencies* is then translated using a collocation “policejní útvary”.

Example of word play:

“So the **RANC** in Savannah is a Bureau buddy of mine, former New Yorker, big baseball fan named Cecil Knutz.” “**Rank**’?” “**Resident Agent in Charge**. Top dog in the resident agency there.”

„Takže ten **VAMP** v Savannah je Cecil Knutz, můj kámoš z FBI, bývalý Newyorčan a velký baseballový fanda.“ „**Vamp?**“ „**Velící agent místní pobočky. Největší zvíře tamního zastupitelství FBI.**“

It took considerable effort to think of some way in which the word play of the original text could be retained. In order to retain the word play, the meaningful content of its constituents had to be somewhat truncated. The acronym *RANC* and the word *rank* sound exactly the same in English and since the person did not know this acronym, it was easy for him to confuse it with the word *rank*. The words are homophones - they sound the same, but they are written differently and have a different meaning. The acronym *RANC* stands for *Resident Agent in Charge* and almost all its letters are the initial letters of these words. I had to, or, to be more precise, wanted to think of a homophone which could be used in a similar way in Czech. Finally, I managed to come up with a homonym. Even though the word *vamp* is a borrowing from English, many Czech readers are familiar with it and know its meaning, especially younger female readers, who make up the majority of the readers of Sandra Brown's novels. I even succeeded in inventing a designation of a profession from the acronym *VAMP* which is a fairly accurate translation of the English work description implied by the *RANC*.

Another example:

“**I haven’t told you the hook.**” Sourly, Dawson asked, “What’s **the hook?**” ... That wasn’t a **mere hook**. It was a **grappling hook that found purchase in the center of Dawson’s chest**. „Ještě jsem ti ani **nenasadil brouka do hlavy**.“ Dawson mrzutě opáčil: „Jakého **brouka?**“ ... To nebyl **pouhý brouk**. To byl přímo **megabrouk, který se mu zavrtil doprostřed mozku**.

As for the example mentioned above, I had a really hard time devising a Czech word that could be used in a similar way as the English word *hook*. The word *hook* is commonly translated to Czech as “hák” or “háček”. It is translated in this way even in the figurative sense of the word. The sentence “*What’s the hook?*” is then often translated as “V čem je háček?” which means that there is a problem, a catch. Only after reading the whole book for the second time, did I realise what this phrase means in this particular context. The *hook* does not stand here for any problem, but for something interesting that catches people's attention and makes them want to learn more about the thing. The Czech phrase “nasadit brouka do hlavy” does not have exactly the same meaning, but it shares several features and connotations with the English phrase. Moreover, the word “brouk” was the only word, apart

from the word “hák”, that seemed appropriate to be used in the following sentences in the similar meaning to the one conveyed by the English text.

3.2.2 Synonyms

The original text follows the English tradition of introducing the direct speech, in most of the cases, by the verb *said*. Sometimes, other verbs are used to introduce the direct speech, such as *replied* and *asked*. It would be unwise to translate the verb *said* always with the verb “řekl” since Czech abounds in synonymous expressions. It applies to other verbs and expressions as well. A translator, however, has to make the choice between the synonymous and near-synonymous expressions wisely as not all of them can be used in every situational and linguistic context. The reasons why there are more synonyms in the target language for only one expression in the source language and vice versa are, nevertheless, very diverse. Some of them are different perceptions of the same situation and a different type and character of both languages.

Většině profesionálních překladatelů je dnes již jasné, že v angličtině je stereotypní opakování slovesa „said“ v uvozovacích větách dáno tím, že anglická literatura tu prostě má jinou konvenci, a zpravidla v tomto případě uvozovací věty různě obměňují. (Levý 144)

Také časté angl. said je v uvozovacích větách v souladu s českou stylistickou tradicí překládáno různými slovesy, v obou verzích rozdílnými, podobně jako ostatní významová slovesa v textu, např.: zavelel/houkl, přikázal/zavelel, vykřikl/zvolal, vzdychl/poznamenal, soudil/pokyvoval hlavou, odpověděl/mluvil, promluvila/ozvala se... (Kufnerová 13)

I took Levý's advice and tried to vary the Czech expressions in reporting clauses without sounding unnatural. My selection of the Czech verbs was always influenced by the context and the presumed mood of the speaker as I attempted to retain the basic meaning and function of the direct speech.

Examples:

She **said**, “I’m sending you to Idaho.”

Oznámila mu: „Posílám tě do Idaha.“

Dawson **said**, “Don’t be so negative...”

Dawson **poznámenal**: „Nebud’ tak pesimistický...”

“Leisure,” he **said** morosely.

„Pohodovým,” **odvětil** nevrle.

Tentýž prvek reality může mít v jazyce různá označení z různých aspektů, takže sémantém může být tvořen spojením různých sémů. Přesun od jedné sémantické struktury k jiné označuje Gak jako sémantickou transformaci analogicky podle přesunu mezi gramatickými strukturami. Vzhledem k tomu, že sémantika jednotlivého slova v jazyce funguje interakcí se sémantickou strukturou celé výpovědi, sémy daného slova mohou být obsaženy v sémantému jiných složek výpovědi, nebo mohou být naznačeny situací a pak se neobjeví vůbec... 1) vztahu ekvivalence odpovídá lexikálně sémantická synonymie... come : přijít, přijet, přiletět... (Knittlová 17)

Example:

... began **running** toward the house... They **ran** past the body sprawled on the wet earth...

... **rozeběhl** se k domu... **Minuli** tělo rozvalené na zvlhlé zemi...

I tried not to repeat the words for which I could use synonyms as Czech has a great diversity of verbs which can be used instead of one English expression. Even though the reason for using the verb “minuli” is explained later, another, in fact the main reason was to make use of synonyms and thereby avoid repeating words. Unfortunately, the verb “běžet” had to be repeated in the sentence cited below despite the fact that the original text was more inventive.

... **took** the steps up to the sagging porch...

... a **vyběhli** po schodech na prohýbající se verandu.

Examples with the verb move:

Fearing that if they didn’t **move** swiftly, they’d miss their opportunity to capture one of the FBI’s Most Wanted...

Měli strach, že pokud nebudou **jednat** okamžitě, mohla by jim utéct příležitost dopadnout jednoho z nejhledanějších federálních zločinců.

She paused for several seconds, and when he didn’t **move**, she continued.

Na několik vteřin se odmlčela, a když se **nepohnul**, pokračovala...

Dawson left his chair and **moved** to the window...

Dawson vstal ze židle a **přesunul** se k oknu.

Other examples:

She wants you to make up for all the nights you couldn't **come** home?

Chce, abys jí vynahradil všechny ty noci, kdys nemoh' **přijít** domů?

The Czech verb of the above sentence includes an extra piece of information about the means of transport, stating that the movement was carried out on foot. It is common for Czech to use the verb “přijít” in this particular context even though the person was probably not walking from work, but rather driving a car, going by bus, by other means of transport, or cycling. Nevertheless, the person still entered the house on foot.

She told us you'd 'passed through' without staying long enough to **go** see them.

Říkala nám, žeš 'projížděl' a nezdržel se ani dost dlouho na to, abys je **šel** navštívit.

In this particular context, the verb “šel” is far more frequently used than the verb “jel”. Again, it does not necessarily correspond with the means of transport used to get to the place where someone lives. The English verb does not express the means of transport in this particular case, but it could, unlike the Czech counterpart, suggest that the person came there, or, to be more precise, did not come there by a motor vehicle.

I'd rather **go** to Idaho.

To už bych **jel** radši do Idaha.

In the Czech sentence the verb “jel” is used as a general summary term for travelling to some place irrespective of the means of transport used for this purpose. Only walking is excluded. That applies to the English sentence as well.

3.2.3 Semantic transfer

As has been mentioned earlier, semantic transfer is one of the consequences of English having a nominal character and Czech having a verbal character. Czech verbs tend to be semantically

richer than English verbs and carry more information. Therefore, the semantic functions of, for example, two elements of a phrasal verb can be transferred to similar semantic functions of a verb with or without a prefix. Other cases of the semantic transfer are leaving out one piece of semantic information about the manner of executing an action and introducing the initial stage of an action, as opposed to an English sentence where the stage of an action is not revealed.

Dalších pět forem sémantické transformace se netýká přenosu sémantiky jednotlivých slov, ale jejich složek přecházejících do sémantémů jiných složek výpovědi: 1) Redistribuce sémantických složek: $a + b = a . b$ (run fast : upalovat)... (Knittlová 18)

Example:

They **ran past** the body sprawled on the wet earth...

Minuli tělo rozvalené na zvlhlé zemi...

As has been written earlier, the English verb *ran past* was translated as “minuli” in order not to repeat the same verb in Czech. However, it is also an example of semantic transfer. One Czech verb is capable of subsuming almost all combined meaning of English words. *To run* denotes a movement, specifically a fast movement, and *past* indicates the fact that something was met and seen on the way, but avoided. The Czech verb denotes a movement and meeting, but also avoiding something, the only piece of information which is missing is the swiftness of the movement.

U sloves bývá v českých E-ech někdy vypuštěna sémantická složka způsobu realizace slovesného děje, ale jsou to případy celkem vzácné... yell : křičet (vynecháno „vysokým hlasem“)... (Knittlová 53)

Example:

Hearing nothing, Emerson **hitched** his head and Headly barged in.

Protože nic neslyšeli, **kývnul** Emerson hlavou a Headly vtrhnul dovnitř.

In Czech, the piece of information about moving his head to one side and moving it rapidly is missing. It can, however, be argued that the meaning of the verb and the causal relationship between the action denoted by the verb and the following action have remained unchanged. A

verb that would contain information about the manner in which the action was carried out would be unnatural in this context and might lose the aspect of causality.

Example:

Her smugness made him want to **vault** the desk and wrap both hands around her neck.

Z její samolibosti měl chuť **přeskočit** stůl a sevřít jí oběma rukama hrdlo.

In the Czech sentence, the aspect of jumping quickly is missing. Nevertheless, it may be safely assumed that the intended Czech readers can easily infer it from the context.

U přidávání sémantických složek jsme uváděli mj. větší aktivitu subjektu českých slovesných protějšků anglických sloves, kterou připomeneme i zde jako... zavedení počáteční fáze činnosti, tedy změny bezpříznakového neutrálního děje na jeho fázi např. he yelled : začal křičet... (Knittlová 54)

Example:

What good would **digging** into it—

I kdybychom se v tom **začali štourat**, co dobrýho by z toho...

Dawson **was already shaking** his head.

Dawson **mezitím začal kroutit** hlavou.

In the first case, the Czech sentence expresses the beginning of an action, as opposed to the English sentence where the stage of the action remains unrevealed. Nevertheless, the semantics of the sentence is thereby not significantly changed. Nonetheless, the Czech sentence has an additional modal aspect and hence shows a slightly higher reluctance towards the realisation of the action.

In the second case, the English sentence describes an action in progress whereas the Czech sentence states the beginning of the action and situates the beginning somewhere in the past, which basically means that the referenced action is actually in progress. The motive behind expressing the onset of the action is that the sequence of actions had to be somehow reflected in the resulting Czech phrase. It could not be done only by using the adverb “mezitím” as it is

done in the source English text, because it would not sound very natural and would not have exactly the same effect on the readers.

3.2.4 Metonymical transference

Yet another device which translators should be aware and make use of is called metonymical transference. The reason is that the source and the target language often differ in the use of various expressions in particular contexts. Accordingly, the original expressions and the translated expressions differ in various aspects. The cause and the effect can be switched, a part of an object can be named instead of the whole object, the material of an object can be stated instead of the object itself etc.

Při metonymické transferenci může docházet k záměně příčiny a důsledku (stand-up collar : tvrdý límec), částí a celku (throat : krk, arm : ruka), objektu a materiálu (sklenice : glass, brejle : glasses) apod. (Knittlová 18)

Examples:

On her **face**, coyness didn't quite work.

Zdrženlivost v jejím **výrazu** tak úplně nefungovala.

He grinned, cupped her **face** between his hands, and kissed her on the forehead.

Široce se usmál, vzal její **tvář** do dlaní a políbil ji na čelo.

As opposed to the English text, only a certain part of a whole face is named in the Czech translation. For one thing, Czech abounds in synonymous or near-synonymous expressions, wherefore it would be unwise not to make use of them. For another thing, by using diverse expressions in different contexts a translator makes the text more original, interesting, and vivid. For the last thing, different expressions are commonly used in particular contexts.

Headly, with his heart tightly lodged in his **throat**, followed.

Headly ho následoval a cítil, jak mu srdce buší až v **krku**.

Instead of saying “v hrdle”, the Czech phrase uses the term “v krku”. Therefore, instead of naming only the inside of the neck as in the original text, the whole neck is named. The opposite case can be seen in the following sentence:

Her smugness made him want to vault the desk and wrap both hands around her **neck**.

Z její samolibosti měl chuť přeskočit stůl a sevřít jí oběma rukama **hrdlo**.

Other examples:

At the built-in bar, Headly poured shots of bourbon into two **glasses**.

Headly nalil ve vestavěném baru panáky burbonu do dvou **skleniček**.

She removed her jeweled reading **glasses** and dropped them onto the desk.

Sundala si **brýle** na čtení posázené drahými kameny a pohodila je na stůl...

In the English text, the material which the object is made of is also mentioned. This material actually denotes the object in the original text. However, since the noun in the first sentence is in plural, exactly the same word is used to designate two different items. In Czech, the object, which is made of this material, is named explicitly, whereby the two different items are clearly distinguished as they are called differently. In the English text, the situational context, attributes, and the behaviour of the noun in plural help the reader with the distinction.

3.2.5 Diminutives

As has been mentioned earlier, English is an analytic language. As such it expresses emotions and attitudes towards what is being said and towards other people in a different way than the inflectional Czech language does. Those emotions and attitudes are then mostly expressed by combining emotionally neutral words with words whose function is to lexically express various emotions. Positive emotions are mainly expressed by the adjective *little*, which can, however, be used ironically as well. In Czech translations, those emotions are then expressed by means of diminutive suffixes. Those suffixes are used in Czech even when there is no lexical expression denoting positive or negative emotions in English. The reason is that those emotions can be only implied in English, mainly by the situational and linguistic context. It can also happen that the Czech translation does not use any diminutive suffixes even when the English text implies some positive emotions or expresses them lexically. It is simply because it would not be deemed natural for a Czech speaker to use any emotionalized expression in a particular context.

Angličtina jako izolační jazyk dává přednost při explicitnímu vyjadřování emocionálního postoje jiným jazykovým prostředkům než syntetická čeština. Vyjadřuje emocionálnost spíše analyticky, lexikálně, kombinací citově neutrálních lž. s výrazy, které slouží převážně jako nositelé citového postoje. Nejčastějším takovým citově modifikujícím výrazem je adjektivum little, u něhož se denotační význam malosti prolíná s konotačním významem pozitivního citového postoje. (Knittlová 59)

Emocionálně neutrálnímu výrazu odpovídá český protějšek citově zabarvený ve formě zdvojnásobení... České zdvojnásobení nemusí být vždy nutně nositeli emocionálního postoje, mohou se podílet na denotační výstavbě významu tím, že označují předměty (v širokém slova smyslu) menší než normální. V angličtině tyto významové složky často vyplývají opět pouze z kontextu bez nutnosti explicitního vyjádření jazykovými prostředky. (Knittlová 58)

Examples:

Raising his hips, he fished a **small bottle** of pills from the pocket of his jeans...

Nadzvednul boky a z kapsy džínů vylovil **lahvičku** s prášky...

His dad and Headly had patiently taught him how to play chess with the set on the **table** in the corner.

Táta s Headlym ho trpělivě učili hrát šachy s šachovnicí a soupravou figurek, která stála na **stolku** v rohu.

He still had all his hair, which was **barely threaded** with strands of gray.

Pořád měl všechny vlasy, které byly **jen lehounce protkané** šedivými pramínky.

In the first sentence, the English text states the size of a bottle of pills. The bottle is described by an emotionally neutral noun which is modified by an adjective denoting the size. Since Czech is an inflectional language, the size of the bottle can be projected in the word denoting the bottle itself, namely by the use of a diminutive suffix.

The second sentence of the original text uses only an emotionally neutral word - *table*. Neither the attitude towards the table nor the size of it is explicitly described. It can be presumed from the situational context that the table is not big. For one thing, the table is set in a corner. For another thing, the table is probably not the one that Headly uses for work. So, it

can be assumed that it is another table which is in the room and is used as a side table where various items lie or is used only for playing chess. As a consequence, the word *table* was translated as “stolek”, using a diminutive suffix to suggest that it is not big.

The last sentence does not really have a diminutive character in the original text. It rather says that Headly's hair has almost no strands of gray in it. I chose a diminutive form in Czech, which still gives the reader the notion that there are only a few strands of grey in Headly's hair, because it sounds more poetically than any other formulation I could think of.

Deminutivní sufix nemusí mít vždy výrazně mazlivý pozitivní citový příznak, deminutivem lze také ironizovat, tj. vyjadřovat spíše negativní citový vztah s konotačními rysy přezíravosti. (Knittlová 58)

Examples:

So forgive me if I'm finding it **a little hard** to work up any enthusiasm for it.

Takže se nezlob, že mi dělá **celkem problém** se pro ten příběh nadchnout.

Your **b.s.**

Ty tvoje **řečičky**.

The adjective *little* in the first sentence does not really have a diminutive character. It is in fact used ironically and disdainfully. This could work in Czech as well, but not many people would say it like that. As a result, no diminutive adjectives or suffixes are used in the Czech sentence, but it is translated in a way a Czech speaker would normally formulate a similar sentence.

The abbreviation *b.s.* stands for a more vulgar expression. It is a slang expression used in a rather ironic meaning. It means that someone is flattered by what has been said before, but does not want to acknowledge it, so they try to ridicule what has been said by using this expression. In other words, they want to imply that what has been said is untrue. A diminutive form of the noun “řeči” is used in Czech to express the same attitude to what has been said.

3.2.6 Idioms, colloquial speech, vulgar expression

3.2.6.1 Idioms

The meaning of idioms, fixed expressions, proverbs etc. cannot be deduced from the individual meanings of its constituents. Therefore, they should be translated as one lexical unit. Those units, however, differ in various languages. In other words, words of a completely different meaning can make up a phrase of approximately the same meaning to the one used in the original text and thereby convey the same message.

Kde slovo nemá význam samo o sobě, nýbrž jen jako součást celku, překládá se celek bez ohledu na významy jednotlivých slov. Jako lexikální jednotka se překládají ustálené fráze, idiomy a většina lidových rčení a přísloví. (Levý 129)

Examples of English idioms:

“You’re **as thin as a rail**.”

„Seš **hubenej jak tyčka**.“

There are many Czech equivalents of this idiom, such as “hubený jako tyčka”, “hubený jako lunt”, “hubený jako šindel”, “být jak za groš kudla”, and “být jak kost a kůže”. I chose the one that I would use in real life and largely relied on impression-based anecdotal evidence of having heard people say it many times.

The Bureau has **bigger fish to fry** these days

FBI má teď **na práci důležitější věci**.

Twiddling his thumbs, literally, he took a long, slow survey of the corner office...

Točil palci a pomalu a dlouze si prohlížel rohovou kancelář.

To twiddle one's thumbs has two different meanings - one literal and one figurative meaning. The figurative meaning stands for doing nothing, being idle. Literally it means to do a specific movement with one's thumbs. Therefore, it is not necessary, or advisable, to translate the word *literally*, as it only distinguishes between those two meanings that are translated differently into Czech.

Her expression was laced with concern as she took him in **from head to toe**.

Prohlédla si ho **od hlavy k patě** a v jejím výrazu se zračily jisté obavy.

The phrase *from head to toe* has a near synonymic Czech equivalent “od hlavy k patě”. There is a slight difference in the perception of the reality, namely of the end point of one's survey. In English, the survey (according to the phrase) ends in front of one's foot. In Czech, however, it ends at the opposite end of one's foot.

As humbly as possible, he recognized that her animosity was largely based on jealousy...

Při vší skromnosti rozpoznal, že její nevraživost pramení především ze žárlivosti.

Phrases using the construction *as ... as* are usually not translated into Czech in a similar syntactic form which occurs in English. Even though it would not be grammatically and lexically incorrect, it would sound unnatural in Czech and could be considered an Anglicism. Therefore, the phrase should be rephrased in a way that is typical for Czech. The English adverb *humbly* is changed into a noun in Czech and a prepositional superlative form of a kind is created. Nevertheless, the whole phrase still remains to be an adverbial of accompanying circumstances.

3.2.6.2 Colloquial speech and vulgar expressions

It is not always possible to translate slang with slang, neutral expressions with neutral expressions, vulgar expressions with vulgar expressions etc. In some situations, it is better to use, for example, a colloquial expression instead of a neutral expression, or the other way around. The reason is that one should not focus only on the word itself, but also on the situational and linguistic context. In some contexts, Czech simply uses words from different social layers than English does. It is, therefore, more important to focus on retaining the same situation and feelings it evokes than on retaining the form of individual words from the same layer. It is important to realise whether using an expression of a certain social layer in the original text had any purpose and what that purpose might be. A translator needs to deal with this accordingly. It is possible, for example, to translate a vulgar expression with a neutral expression and then use another vulgar expression in a different position in a sentence or in the following sentence etc., as long as the overall meaning and expressiveness of an utterance or the whole text and the aim of communication remain unchanged.

V přehledu vypadá prolínání jazykových útvarů a vrstev v překladech z angličtiny do češtiny na základě analýzy uvedeného korpusu tak, že proti několika málo vrstvám anglickým (neutrální, neformální, slang, oblastní dialekt) stojí řada vrstev českých (neutrální, hovorová, expresivní, hovorová expresivní, obecně česká, obecně česká expresivní, obecně česká zhrubělá, obecně česká vulgární, zhrubělá, vulgární, slang, profesionální slang, dialekt oblastní, argot). (Knittlová 80)

Examples:

So the RANC in Savannah is a Bureau **buddy** of mine, former New Yorker, big baseball fan named Cecil Knutz.

Takže ten VAMP v Savannah je Cecil Knutz, můj **kámoš** z FBI, bývalý Newyorčan a velký baseballový fanda.

Your **pal** Knutz is right.

Tvůj **kámoš** Knutz má pravdu.

His **dad** and Headly had patiently taught him how to play chess with the set on the table in the corner.

Táta s Headlym ho trpělivě učili hrát šachy s šachovnicí a soupravou figurek, která stála na stolku v rohu.

When his **mom and dad** were killed together in an auto accident while he was in college...

Jeho **mamka s tat'kou** zemřeli společně při dopravní nehodě, když studoval na univerzitě.

Důležité je poznat příznakovou jazykovou vrstvu, odhadnout, jak dalece je relevantní, a když je, nalézt prostředek, jak naznačit, že je jí užito. ... Přemístění pragmatické informace je možné vždy, když má sloužit k naznačení kulturní úrovně postav, její nálady, případně prostředí pomocí některých slov. (Knittlová 112)

Jedna z forem substituce je kompenzace, kterou proklamoval O. Fischer a jeho škola: protože se dílo někde nutně ochudí, je nutno zase jinde je obohatit. Není např. nutné, aby v lidové řeči cizímu hovorovému prvku odpovídal hovorový prvek domácí: může ho být užito na jiném místě, jen když celkový ráz promluvy zůstane stejný. (Levý 132)

One generic translating recommendation touches on the importance to maintain stylistic consistency throughout the entire translation. This means that when a translator chooses to retain the character of a colloquial speech, they should use appropriate forms, suffixes, phrases, words, and other means every time there is a word or a phrase which enables them to do it. At first, I thought that I would follow this suggestion, as it seemed quite obvious to me that this should be done. However, when I started translating the chosen piece, I realised that there were so many occasions to use colloquial means that if I used them, the translation would become almost unreadable. The readers are used to reading a slightly more formal language in books than is the one they use in real life. Moreover, even in real life, they would not use as many colloquial means as I was supposed to use according to the suggestion. Therefore, I decided to use them only on certain occasions on which I would normally use them in spoken language. As regards vulgarisms, the English language seems to be using them more often than the Czech language. Consequently, I chose not to retain every vulgarism, at least not in the form of a vulgarism.

English has a large variety of lexical expressions which may be used to complain about something, to express one's feelings towards some situation or a person, to swear, and to call people names. Czech, on other hand, does not make use of so many lexical expressions. Therefore, they either have no Czech counterparts or they sound more vulgar and unnatural to the Czech reader, at least in a certain context or a particular linguistic environment. Luckily, the Czech language abounds in other possibilities of expressing those feelings and opinions, such as using colloquial forms of verbs and dialectal endings of adjective, pronouns, and numerals, adding certain emphatic adverbs and adjectives, changing the word order, and the overall tone of an utterance. Therefore, there were always several options how to translate those expressions. Sometimes, the same or a similar expression was used to the one written in the original text. In other cases, an argotic or vulgar expression was used in another linguistic environment than had been used in English because it sounded more natural there. Frequently, a profanity was completely left out because it would sound too vulgar in Czech and was replaced with a colloquial form of a verb, adverb, adjective etc or adapted in another way.

Examples of colloquial speech:

“Hmm. She wants you to make up for all the nights you couldn’t come home?”

„Hmm. Chce, abys jí vynahradil všechny ty noci, kdys **nemoh'** přijít domů?“

“That’s what I missed most while you were gone.”

„To mi chybělo ze všeho nejvíc, **kdyžs** byl pryč.“

Czech speakers usually use colloquial expressions in dialogues between, for example, two friends. Therefore, I was determined to use a colloquial tone and colloquial expressions in those situations even though the colloquial tone was not in any way suggested in the original text. A common way to achieve the colloquial tone in Czech is to omit the letter “l” at the end of a verb as regards the second and the third person singular masculine. In the written language, the letter “l” can be replaced by an apostrophe. Another practice, as regards the second person singular, is to leave out the verb *be* and at the same time to add the letter “s” to the end of the previous word.¹

“We’re **feds**, and even before Watergate, government had become a dirty word. The whole **damn** country is **going to hell in a handbasket**, and we’re out here **freezing our balls off**, waiting for some bureaucrat to tell us it’s okay to **blast these murdering thugs to hell and back**.”

„Jsme **federálové**, a dokonce i před aférou Watergate byly státní úřady považovaný za sprostý slovo. Celá **tahleta zatracená** země **se pomalu, ale jistě řítí do záhuby**. A my **trčíme** tady, **mrznou nám koule** a čekáme, až nám **ňákej** byrokrat řekne, že **můžeme s těmahle zabijáckýma grázlama pořádně zatočit**.“

I made use of this piece of direct speech to compensate for other times when I had to reduce the vulgar or colloquial overtone of an utterance. Therefore, there are more colloquial expressions in the translated text than in the original. Another reason for this is the belief that the English language does not have as many possibilities of expressing the colloquialness as the Czech language does and relies more on the overall tone of an utterance and several far more colloquial or even vulgar lexical expressions.

I spent some time thinking about translating the last idiom with a slightly changed Czech idiom, or rather combined Czech idioms. I was aware that to *hell and back* was an idiom with the meaning of living through an extremely unpleasant, difficult, or painful experience. It is,

¹ <http://prirucka.ujc.cas.cz/?id=168>

however, typically used with verbs *to have been* or *to go*. The verb *to blast* expresses one's desire to do great harm to someone and to make them go through something really unpleasant, but also the idea of shooting and possibly killing someone. I wanted to combine those two notions in my translation, too, namely by inventing a phrase “odstřelit až do horoucích pekel”. This phrase would be a combination of a commonly used phrase “odstřelit na měsíc” and a phrase “poslat do horoucích pekel”. Since *hell* was mentioned in the original text, I found it appropriate to retain this designation in Czech as well. Moreover, the adjective “horoucí” would fit the tone of the whole utterance. Then I considered not using any idiom since the one I wanted to use was a neologism and might be rather confusing and have different connotations than the English idiom. The reason why I decided against it was the fact that the whole utterance has a certain gradation of negative emotions, which would then be suddenly disrupted and the tension would drop. Luckily, I thought of another idiom that I would not have to change in order to convey the same, or similar, meaning as the English idiom, namely “zatočit s někým”.

Examples of profanities:

Emerson reported this with a spate of obscenities about their being picked off one by **effing** one unless...

Emerson to oznámil společně s přívalem nadávek na to, jak budou jeden po druhým odstřelovan^y, jestli...

The English expression *effing* is an abbreviation of a vulgar expression whereby the profanity is reduced almost to a slang expression (the slang expression does not sound so vulgar as the full expression). It was not possible to retain this aspect in the translation by using a similar expression. Therefore, colloquial endings of the numeral “druhý” and of the adjective “odstřelovaný” were used.

“... so big **fucking** deal about those rumors, which you probably started yourself.”

„Takže to je toho, **tyhle ty zatracený** drby, který si pravděpodobně začal ty sám.”

“What have you got against Idaho?” “Not a **damn** thing.”

„Co máš proti Idahu?“ „Vůbec nic, **sakra**.“

“A good way for both partners to get **into some seriously deep shit**.”

„Oba dva se leda tak dostanete **do pořádnýho průseru...** “

3.2.6.3 Collocations and near collocations

One example of a collocation and its translation has already been mentioned. In this subchapter, a near collocation and a nearly fixed collocation will be dealt with. As regards near collocations, they do not need to be translated with a corresponding (near) collocation, as collocations should be. Near collocations can then be translated freely or literally.

Example of a near collocation:

In the **criminal community**, they were revered for their audacity and unmatched violence.

Zločinecké podsvětí je uctíváno pro jejich troufalost a násilí, kterému nebylo rovno.

Translating the near collocation *criminal community*, I was considering two options. One of them was the literal translation “zločinecká komunita” and the other one was the phrase “podsvětí”. Even though the first alternative may seem as an Anglicism, it is a phrase that is commonly used in the Czech Republic in the meaning *among criminals*. The second alternative is used in the same way and may even be seen more frequently in various texts. However, it typically does not occur without a modification such as “drogové podsvětí” and “londýnské podsvětí”. Without any modification, this phrase is rather tedious and may be even confusing. Any modification did not seem appropriate in this sentence except for the modification “zločinecké”. Finally, I decided to use the phrase “zločinecké podsvětí” as I came to the conclusion that the Czech word “komunita” has rather positive connotations, which would be undesirable in this particular context.

Example of a nearly fixed collocation:

He did look like **something a cat threw up. A very sick cat.**

Opravdu vypadal, **jako by ho přezvýkala kráva. Hodně hladová kráva.**

The English phrase *something a cat threw up* is becoming a fixed collocation with the meaning of looking terribly untidy and neglected. As a nearly fixed collocation, this phrase should be translated using a collocation. However, if it is talked about more in the text or if a certain part of the collocation is talked about, it can be translated literally as well. For some time, I have been considering both options. At last, I chose to use a partly dialectal, but fairly fixed Czech collocation “jako by ho přezvýkala kráva”, which has the same connotations as

the English phrase, namely looking unkempt and devastated. The only difference lies in the fact that the person who is talked about has been digested according to the English phrase, which he was not according to the Czech phrase. Correspondingly, I had to adapt the following sentence. For several reasons, I decided to use the attribute “hladová”. Firstly, the adjective “hladová” suggests that while the cow was chewing, it was biting and dribbling profoundly and thereby making the person look extremely unkempt and shabbily. And secondly, the phrase “hodně hladová” could be seen as a compensation for the time I had left out the alliteration in the English text.

3.2.7 Allusion

The authors of literary works use various rhetorical figures, such as allusion. Allusion is a reference to another person, historical event, work of art, its character etc and is used in an analogical situation to the one it was first used in. One of the books that is most frequently alluded to is the Bible.

Jednou z nejcitovanějších knih je samozřejmě bible, jejíž oficiálně používaný (tzv. ekumenický) překlad by měl každý překladatel respektovat. Podle charakteru citátu v originále překládaného díla pak samozřejmě může volit, použít buď archaickou verzi podle Bible kralické, nebo moderní verzi ekumenickou. (Kufnerová 36)

Examples:

The **prodigal** has returned.

Marnotratný syn se vrátil.

The person who is referred to as *the prodigal* did not leave his family and friends after a period of behaving badly and did not then return at a later time as a better person (as the New Testament reference would suggest), but returned after a long time from Afghanistan in a worse mental and physical state than he was before. That is why I was toying with the thought of translating the word *prodigal* as “zbloudilý” instead of “marnotratný”. I found both words in the dictionary called Lingea Lexicon 5 as possible translations of the word *prodigal*. Nevertheless, since this statement alludes to a biblical story, I resolved to translate it using the words that can be found there.

3.2.8 Purposeful omission

Since translations usually contain many additional explanatory words which accordingly lengthen the translated text, it is advisable to leave out certain words as a means of compensation. The words that can be left out are those that are not essential for understanding a particular sentence and the story in general. It is recommendable to omit words that are easily deducible from the context.

Vzhledem k tomu, že v mnoha případech dochází při překladu nezbytně k rozšíření textu, což není žádoucí, je nutno na druhé straně v rámci možností toto rozšíření kompenzovat kompresí textu, které souvisí s vypuštěním, vynecháním informací, které překladatel nepovažuje za nutně reprodukovatelné. (Knittlová 39)

To je možno dosáhnout vypuštěním takových prvků sdělení, které lze snadno doplnit z kontextu. (Knittlová 12)

It was possible to omit several words in the translation, such as “náboje” and “hodiny”, because the words that were used already contained or implied the piece of information explicitly expressed by the words that were left out. An additional word would, therefore, be redundant. In some cases, the omission was necessary due to the fact that the translation would otherwise sound unnatural. Some words were also left out to compensate for lengthening the translation on other occasions. These occasions were, for example, using additional words where an explanation was essential for the Czech reader to understand a certain situation or some term and for lengthening the text by using a whole finite clause where there was only a non-finite verb form in the English text.

Examples:

After checking to see that their guns were **loaded with fresh magazines**...

Poté, co Emerson zkontroloval, že mají zbraně **čerstvě nabitě**...

Five o'clock somewhere.

Někde **pět** bude.

Raising his hips, he fished a small bottle of pills from the pocket of his jeans, shook out a tablet, and swallowed it with a gulp from the bottle of water in the console cup holder. After recapping **the pill bottle** and returning it to his pocket...

Nadzvednul boky a z kapsy džínů vylovil lahvičku s prášky. Vysypal jednu pilulku a zapil ji velkým douškem vody z lahve, kterou měl postavenou v držáku na nápoje na palubní desce. Když **lahvičku** opět zavřel a vrátil ji zpět do kapsy...

There are two reasons why it was possible to leave out the word *pill* in the last sentence. For one thing, there was only one bottle that he took out of his pocket, namely a pill bottle. For another thing, as we use a diminutive form for the pill bottle in Czech (which is common for this type of bottle), we clearly distinguish between the two bottles (the pill bottle and the bottle of water) and make it obvious which one is referred to in the last sentence.

3.2.9 Analogy

Exact counterparts of certain phrases and expressions do not exist in a particular language or would sound clumsily if they were used in a translation. Approximate counterparts of such expressions can, however, be longer or shorter than the original phrases and more or less expressive. Nevertheless, the aim of the communication remains the same.

Examples:

The sky was **heavily overcast** and there was dense fog.

Obloha byla **zatažená neprostupnými mraky** a byla hustá mlha.

By mentioning clouds, the Czech translation is more explicit than the original. The situation described in Czech and English is otherwise the same. It is only looked upon from different perspectives. The situation could, nevertheless, be looked upon from the same perspective. However, using an adverbial of manner or degree as a premodification of the adjective “zatažená” would either not sound appropriate or would have different connotations. The postmodification can also be seen as a means of compensating for other times when the translation lacks the poetic expressivity of the original text.

... they'd miss their opportunity to capture one of the **FBI's Most Wanted**...

... mohla by jim utéct příležitost dopadnout jednoho z **nejhledanějších federálních zločinců**.

... they weren't **faith-based fanatics** but rather wholly without conscience or constraint.

... to nebyli **fanatici pohánění vírou**, ale spíše fanatici bez jakéhokoliv náznaku svědomí či zábran.

The expression *faith-based* resembles expressions such as *skill-based* and *turn-based*. The adjective *skill-based* is commonly translated as “dovednostní”, *turn-based* as “tahový”, which could make one think that the appropriate translation of *faith-based* is “náboženský”, or, in this case, “náboženští (fanatici)”. However, if this expression is translated back to English, the translation is “religious fanatics”. Therefore, it seemed appropriate to replace the attribute “náboženští” by a multiple attribute “pohánění vírou”. It is in fact precisely what the term *faith-based* means. It means that their deeds were, or, in this case, were not, driven by their religious beliefs.

Examples:

... that the criminals had taken a **fight-to-the-death stance**.

... že se zločinci rozhodli **bojovat do posledního dechu**.

It seemed impossible to devise a similar construction in Czech to the one used in English, mainly because of the verbal character of the Czech language. Another reason is that Czech does not usually use any compound nouns. Consequently, the compound noun of the English text was replaced with a phrase that is commonly used in Czech.

... they were revered for their audacity and **unmatched** violence.

... je uctíváno pro jejich troufalost a násilí, **kterému nebylo rovno**.

In this case, I resolved to translate the attribute *unmatched* using a relative clause. I did this because a literal translation, such as “bezkonkurenční násilí” and “nepřekonatelné násilí”, does not really sound appropriate. Moreover, Czech language makes a greater use of relative clauses than English does.

3.2.10 Equivalence

It often happens that the same situation is looked upon from different points of view by the people of two or more different nations while the aim of the communication remains the same. The only difference is the fact that other aspects of such situations are pointed out.

Druhý typ ekvivalence neobsahuje jen stejný cíl komunikace, ale i stejnou reálnou situaci, při jejímž popisu jsou však vyzdvíženy jiné znaky (he answered the phone : zvedl sluchátko). Komisarov hovoří o rovině situace. (Knittlová 21)

Example:

Eva Headly **answered the doorbell**.

Zazvonil. **Otevřela** mu Eva Headlyová.

The same situation is described differently while the effect of the text remains unchanged. The agent performs the same action, but each text emphasises a different aspect of what is being done. In the English text, the aspect of reacting to hearing a doorbell is emphasised whereas in Czech the reaction itself is described in more detail.

3.2.11 Generalisation

In some cases, it is not necessary to retain every sense of a specific denotation, especially when only the general meaning of an expression is crucial for understanding a particular sentence or a whole text and for conveying a certain message. There are many reasons why a specific denotation could not be used in Czech or why it would be unnecessary to use it. Sometimes, the specific denotation of an object is unknown in Czech or it is not commonly used. In some cases, the specific denotation would only confuse the readers and/or draw their attention away from the overall meaning of a sentence. This issue applies mainly to nouns.

*... je některá složka významu potlačena a dochází k **zobecnění, generalizaci, k substituci hyperonymem**. (Knittlová 41)*

Generalizace postihuje častěji podstatná jména. Nejčastěji abstrahuje český protějšek od specifického typu pojmenovaného objektu, není-li specifická příslušného druhu v češtině známa... S tímto aspektem úzce souvisí nezvyklost pojmenování příliš určitě specifikujícího diferenční vlastnosti nebo typy substantiv... watermelon : meloun, mop : smeták... (Knittlová 53)

Example:

I'd rather someone pull out my **fingernails** with pliers.

To už bych byl radši, kdyby mi někdo vyrval kleštěmi **nehty**.

In this particular sentence, it did not seem important to specify whether fingernails or toenails are concerned since Czech usually chooses the general naming over a specific one. Besides, the specific naming in Czech would not be a one-word expression, but it would consist of a substantive and a prepositional attribute. Moreover, the specific appellation is not crucial here for understanding the meaning of the sentence and the story in general. It would only diminish the meaning and the function of the statement, namely preferring something really terrible to happen.

Another example:

They're playing **pattycake** because one of them is a woman...

Hrajou **dětskou hru**, protože jedna z nich je žena...

The specific type of game is not important in this particular context. What is relevant to the overall meaning of the statement and the story is the general meaning of the expression, namely that they are playing a game for children, or even a childish game. There is namely an implicit meaning of not taking the situation seriously enough, walking on tiptoes, and not taking firm measures and cracking the enemy down. In addition to that, Czech does not usually name this game explicitly, but describes it with several words, i.e. uses a periphrastic solution. I have also come across explicit one-word denotations, such as “plácaná” and “tleskaná”. Nevertheless, without a prior knowledge of what I was looking for, I would probably have only a little idea of the type of game the Czech expressions referred to.

3.2.12 Reordering

The word order is relatively fixed in the English language and relatively free in the Czech language, which results from the fact that these languages are of a different type and has many consequences regarding the functional sentence perspective. Apart from that, the word order is also relatively fixed within adverbial and other phrases. The order of the words, for example within those phrases, can be changed in Czech. One of the reasons for changing the word order is a prosodic reason.

Reordering - přestavba (RRD) AB : BA (změna pořádku slov) (Knittlová 15)

Example:

This underground support allowed them to strike **hard and fast**...

Díky takovéto pomoci od ostatních vládních odpůrců byli schopni udeřit **rychle a tvrdě**.

The order of the two adverbs *hard and fast* is fixed in English since they can be seen as a collocation. Their order is, however, changed in the translation. It is possible to say “tvrdě a rychle” in Czech as well. Nevertheless, the reordered version seems to sound more natural and dynamic.

3.2.13 Additional words

It is typical for Czech works of fiction to contain words such as “pak”, “jen”, and “když”. These words do not carry much lexical or syntactic meaning. Their function is to support the lexical and syntactic meaning of other words and the whole sentences and to make the sentences sound more rhythmical, natural, and lively. Moreover, they can express the relationship between two or more sentences more explicitly and connect them more logically.

Pro umělecký styl mají význam mnohá celkem bezobsažná slůvka jako "pak", "jen", "když", "tedy", "přece", "třeba" apod., která odstiňují a subjektivně podbarvují význam a shlazují, vyrovnávají rytmus věty, prostě činí řeč plynou a živou. (Levý 151)

Examples:

Hey, Turk, grab me a Coke while you're over there, will ya?

Hej, Turku, vem mi Colu, když **už** tam budeš.

But his indifference was phony.

Lhostejnost však **jenom** předstíral.

Why's that?

A to jako proč?

He was leaking anxious sweat **by the time** he got into his car.

Než nastoupil do auta, byl **už** tak neklidný, že z něho tekl pot.

Sometimes, words such as “už”, “ještě”, and “jenom” are used in the Czech translation even though no such word occurs in the original text. They are used either to make the text more lively, dynamic, and natural or because they express a certain piece of information that is only implied in the English text. In some cases, the word “už” was added to the text as a means of expressing the sequence of tenses, which otherwise could not be expressed in the Czech text, at least not in these particular sentences.

3.2.14 Quotation and punctuation marks

There is also a difference between English and Czech in the use of quotation marks and other punctuation marks. The difference does not only lie in the number of the punctuation marks (commas are more frequently used in Czech than in English), but also in the type of the quotation and punctuation marks.

Example:

“Amniotic fluid? Are you saying that Floral Stimel—”
„Plodová voda? Chcete snad říct, že Flora Stimelová...”

The Czech language uses a different type of quotation marks, or more precisely a different placement of quotation marks. There is also a comma before a conjunction in the above Czech sentence while there is none in the English text. Nevertheless, there could be a comma in the English sentence as well if the conjunction was different. To denote that a sentence or an utterance is unfinished, Czech uses three dots whereas English uses a dash.

3.2.15 Textual continuity

Illocutionary particles usually tend to have only a contact function. They are used to address someone in order to check if he or she is paying attention, to make them pay attention, or to emphasise the importance of what has been said. Therefore, these particles are sometimes not translated at all, or just with some other means which have a similar function in Czech. However, it is still possible to translate them literally.

Problematické je také překládání ilokučních částic vzhledem k tomu, že ani zde v různých jazycích neexistují přesné ekvivalenty. ... Čeština si musí přizpůsobit svému úzu protějšek anglických fatických částic typu Oh, Well, Now, Why atd. Komunikativní překlad je důležitý,

aby text nezůstal v okopírování anglické předlohy, i když by byla gramaticky i lexikálně správná. (Knittlová 28)

Example:

“... Nobody admires or respects us, **you know**.” Headly, the rookie of the team, wisely held his own counsel.

„... A nás nikdo neobdivuje, ani nerespektuje, **víš?**“ Headly, nováček týmu, si chytře nechal svůj názor pro sebe.

In the above example, I determined to translate the illocutionary particle *you know* since it can be taken literally in this particular context and then function as a means of textual continuity. The phrase *held his own counsel* in the following sentence namely refers back to this particle meaning that Headly did not say what he knew as he was basically asked to do.

3.2.16 Book title

The title of a book should be something that makes the book interesting for the readers and makes them want to buy it. A translator should, therefore, choose a percussive and exciting translation of the original title or devise a completely different title which he believes would be more enticing for the readers of another nationality.

Stylistická nivelizace knižního názvu je však poměrně vzácná, protože aspoň u tohoto jediného výrazu celé knihy se překladatel - někdy až přes míru vkusu - snaží o co největší výraznost; jednak proto, že ta je zde zcela jasně hlavním estetickým záměrem, a pak i z toho důvodu, že je důležitým činitelem obchodního úspěchu knihy. (Levý 159)

Example:

Deadline

Nejzazší termín

As regards journalism, which is one of the themes of this novel, the term *deadline* is often translated as “uzávěrka” or “redakční uzávěrka”. There are of course many other options, such as “konečný termín”, “poslední termín”, and “nejzazší lhůta”. None of them sounds bad, but they do not sound thrilling either. As the book title should be something that makes the book

interesting for the readers and makes them want to buy it, the title should have a percussive effect. These qualities has, in my opinion, the title that I chose - *Nejzazší termín*.

3.3 Translation of proper and geographical names

3.3.1 Proper names

Proper names can be translated only if they have a crucial semantic function in the text. Names that exist in both languages, but have different forms or different endings in distinctive grammatical cases, should be used in the form and with the endings that exist in the target language. In other cases, the names are to be used in the original form.

Vlastní jméno možno přeložit, pokud má hodnotu jen významovou... Jakmile přistoupí charakter jména, tj. závislost na národní formě (každý národ má rejstřík tvarů pro jména), je možná jen substituce nebo transkripce. ... Když se význam ztratí úplně, pak je možný jen přepis, tj. zachování jména v cizím znění: Klim Samgin, Artamonov, Rudin, Riccault. Při překladu jde přirozeně jen o význam, jenž má platnost v celku díla, nikoli o významovost absolutní. (Levý 116)

None of the names in the text indicate any characteristics or other typical features, so they were left unchanged in the translation. I spent some time thinking whether to translate the nickname Turk² or not, as it can, but does not necessarily refer to a person of Turkish origin. But then I realised that if I left the nickname in its original form, it would probably be difficult for the Czech reader to pronounce it. Moreover, the translated version does not significantly differ from the original one. The difference lies mainly in the declension. Besides, Czech speakers might also call a person with black hair and a swarthy complexion “Turek”. There are several names in the text, such as *Sarah* and *Eva*, which have Czech equivalents. In fact, *Eva* is already used in the form that occurs in Czech as well. In English, it can have either the form *Eve* or *Eva*. As regards *Sarah*, I finally decided against using the Czech equivalent “Sára”. In my opinion, the equivalent might confuse and distract the readers, since the name “Sára” might take the readers' mind back to implausible Czech setting.

² <http://www.ancestry.com/name-origin?surname=turk>

After some initial reluctance, I decided to follow the Czech tradition of adding a suffix to female surnames. According to the Ústav pro český jazyk³ and many books about translating, this tradition is a binding codification. The addition of the suffix is also a common practise of translators of Sandra Brown's novels. Moreover, it sounds more natural in the Czech text.

Example of a first name:

I talked to **Sarah** when I passed through London.

Mluvil jsem se **Sarah**, když jsem projížděl Londýnem.

Example of a nickname:

... whom everybody called **Turk**.

... kterému všichni říkali **Turek**.

Example of a surname:

... had named Harriet **Plummer** as editor-in-chief...

... jmenoval Harriet **Plummerovou** šéfredaktorkou.

A specific example:

Says he was born to and reared by **Mr. and Mrs. So-and-So Wesson**.

Stojí v něm, že se narodil a byl vychováván **nějakým panem a paní Wessonovými**.

The phrase *So-and-So* is written in the form of a first name, or, to be more precise, in the form of two first names. It most likely does not mean that these names are unknown since they are written in a birth certificate. It rather suggests that the first names are not crucial for learning the identity of a person's parents. The most important fact is namely their surname which does not derive from the surname of the person in question, as was hoped for. A similar phrase would sound unnatural in the Czech language. On that account I decided to convert this phrase into an attribute. The only problem with this attribute is that it can either stand for the unimportance to further specify the identity of the parents or for the lack of knowledge.

³ <http://www.ujc.cas.cz/jazykova-poradna>;
<http://prirucka.ujc.cas.cz/?id=700&dotaz=p%C5%99%C3%ADjmen%C3%AD#nadpis7>

3.3.2 Names of places

As regards the names of places, they should be used in the form that traditionally occurs in the target language. The form is often the same as in the original. Occasionally there are different endings in various grammatical cases. Distinctive forms are sometimes used for capital cities and other important and internationally known places.

Obečně platí zásada, že je nutno respektovat domácí úzus tvarově i pravopisně, psát tedy Mnichov, nikoli München, Paříž, nikoli Paris... (Kufnerová 37)

Most of the names of the cities and the federated states in the text are commonly used in Czech without any alternation. However, as regards names of several cities and states, there is a slight alternation in some grammatical cases. Some examples of these names are *Savannah*, *Alexandria*, *Georgetown*, *Oregon*, and *Tennessee*. A slight difference between the translated version and the original version can be found in the names of two federated states, *Georgia* and *Virginia*, which are commonly translated into Czech as “Georgie” and “Virginie”. Another difference can be seen in the translation of the name *Washington, DC*, which refers to the capital of the USA and distinguishes it from American federate state called Washington. In the Czech language, the capital may be called both “Washington, D. C.” and “Washington”. As for the federate state, it is commonly called “Washington” or “stát Washington”. Consequently, the Czech language does not always make a difference between the capital and the federate state.

Examples:

Summertime in **Savannah**.

Léto v **Savannah**.

I'm sending you to **Idaho**.

Posílám tě do **Idaha**.

3.3.3 Additional explanatory words

Přínosnější je již Malinowského kontextová teorie, která vyšla z problému, jak interpretovat melanéskou kulturu britskému čtenáři. Doslovný překlad by byl nesrozumitelný, volný by byl srozumitelný, ale nepřinesl by poznání kultury, a tak nejlepším řešením je překlad

s komentářem, který bere v úvahu situační kontext zahrnující celkovou kulturu Vj. (Knittlová 7)

Zejména v případech našemu čtenáři neznámých názvů, přidávají překladatelé obecný klasifikátor, který název zařadí do příslušné pojmové oblasti. (Knittlová 82)

Examples:

Golden Branch, Oregon

Oblast Golden Branch, **stát** Oregon

... in seat eighteen-A on a flight to Boise tomorrow morning.

... na sedadle osmnáct-A v letadle směrem do Boise⁴, **hlavního města Idaho**.

Even though it is mentioned earlier in the text that Dawson is supposed to go to Idaho, I found it necessary to explain not only that Boise is a city in Idaho, which might be obvious to some readers, but more importantly that it is the capital of Idaho. I added the explanation mainly because this piece of information would be a common knowledge of many American readers.

Takové vnitřní vysvětlivky znali už staří překladatelé... Ovšem to je překladatelský postup výjimečný, ke kterému nutno sahat opatrně - u jmen zpravidla při jejich prvním uvedení v díle - jen proto, abychom se vyhnuli většímu zlu: nesrozumitelnosti nebo poznámce pod čarou. ... taková vysvětlivka sice přidává slovo, které v původním znění není, ale že se opisuje dvěma slovy význam, který byl pro autora i čtenáře originálu obsažen již ve jméně. (Levý, 125)

The quote cited above supports the use of additional explanatory words, but warns against an excessive use. Therefore, I found it reasonable not to add an explanatory word to each and every term or name that might be unfamiliar to Czech readers. This concerns, for example, the addition of a word “stát” or “město” before the name of a country or a city/town. However, I explained those that I found either important to explain, definitely unknown to Czech readers, or where it was necessary to make a distinction between a state and a city/town.

⁴ http://en.wikipedia.org/wiki/Boise,_Idaho; <http://www.cityofboise.org/>

Example:

Rush-hour traffic out of **DC** into **Virginia** didn't improve his mood, making him really on edge by the time he let himself into his **Alexandria**⁵ apartment.

Dopravní špička na cestě z **Washingtonu** do **státu Virginie** mu náladu nezlepšila. Než si odemkl byt v **Alexandrii**, byl už napnutý k prasknutí.

I assumed that the Czech reader would already know that Washington, which is referred to in the sentence, is the capital city as it had been mentioned earlier. Moreover, the original text uses only an acronym for the capital, wherefore I did not want to lengthen the Czech term too much. If I added an additional word to the second sentence, it just would not sound natural. However, I added an explanatory word before “Virginie”. I did it because I wanted to imply that Washington is not a state and Virginia is and because I did not want to make the reader think: “What is he doing in Alexandria, when he was going to Virginia?” I also hoped that it would occur to the Czech reader that Alexandria is probably a city in Virginia.

Additional explanatory words had to be inserted into sentences where there were no proper or geographical names as well. The reason was to help the reader understand the situation and to give the reader the piece of information which is implied in the original text. Sometimes, the reason was that an additional word had to be used to fulfil the needs of the syntactical rules of the Czech language.

Example:

Those **involved** realized that a thorough investigation of the incident would follow.

Ti, **co se na střelbě podíleli**, si uvědomovali, že bude následovat důkladné šetření.

... and the roads weren't ideal even in good weather.

Cesty, **které tam vedly**, však nebyly **dobře sjízdné** ani za příznivého počasí.

⁵ <http://www.alexandriava.gov/Departments>

3.4 Terminology

The terminology used in the text relates mostly to these areas: the police, the military, journalism, environment, and the administration of justice. Some police and military terms are quite easy to translate, while others are rather challenging to translate since the aim is to retain the specific (national) terminology and, at the same, time to enlighten the readers by explaining the possibly unknown terms, some of which have no standard counterparts in the Czech language since, for example, a particular occupation does not exist in the Czech Republic or the same situation is dealt with from another point of view.

Úplnější či méně úplné zachování národních zvláštností díla si překladatel může dovolit podle toho, jakou informovanost o cizí kultuře může u svého čtenáře předpokládat; zároveň však má možnost si čtenáře vychovávat k lepšímu pochopení cizí literatury. (Levý 99)

Example:

The bullet struck half an inch above his **Kevlar vest**...

Kulka ho zasáhla centimetr nad **neprůstřelnou vestou**...

A more accurate translation of the term *Kevlar vest* would be “(neprůstřelná) vesta s kevlarovou vložkou⁶”. Anyway, the term “kevlarová vložka” appeared redundant as many readers would not know what it means. Moreover, it would spoil the dynamics of the sentence. If the term “neprůstřelná” was omitted instead, the readers would have more difficulty understanding where the person was shot. That is why I chose to accentuate the notion of being bulletproof over the notion of having a Kevlar layer.

Example:

... one of the fugitives inside the house got off a lucky shot that took out a **deputy US marshal**...

... se jednomu z uprchlíků v domě podařilo šikovně vystřelit a sejmout **zástupce federálního šerifa**...

⁶ http://cs.wikipedia.org/wiki/Nepr%C5%AFst%C5%99eln%C3%A1_vesta

The term *US marshal* is commonly translated as “šerif”. Personally, whenever I hear the term “šerif”, I immediately think of a police officer from Texas. For that reason, I did some research to see what tasks a person called US marshal really performs and what their duties are. What I found was a great diversity of tasks and duties. It made it quite complicated to describe this term without using a long explanatory sentence or a footnote. Consequently, I tried to think of some words that would somehow show to what particular sector this person belongs and what they are responsible for, or, at least, try not to confuse the readers. However, I still could not decide between “federální policejní velitel” and “federální šerif”. Finally, I chose the phrase “federální šerif” because it, on the one hand, explains that the person counts among federal employees and, on the other hand, retains a feature of the common translation making it easier for the readers to realize who this person is. Nevertheless, I conducted an additional research and managed to find another novel by Sandra Brown with the phrase *US marshal* and a Czech translation of this novel. The Czech translation used the phrase “federální šerif”, which made me slightly more satisfied with my choice of words.

An **ATF agent** took a bullet in the thigh...

Agent ATF, Úřadu pro alkohol, tabák, zbraně a výbušniny, schytl kulku do stehna.

Even though it is a common practise to add an explanatory word or words to a name or a term when it is mentioned for the first time, I decided to explain the term *ATF agent* on its third occurrence. That is because it would exceedingly lengthen, complicate, and disrupt the dynamics of the sentences in which it had occurred for the first and the second time and not so much in the third case.

Other examples:

Anyway, Knutz saw the report from **CODIS**.

No, takže Knutz viděl záznam z **databáze DNA, kterou vede FBI o trestaných zločincích**.

This **underground support** allowed them to strike hard and fast...

Díky takovéto **pomoci od ostatních vládních odpůrců** byli schopni udeřit rychle a tvrdě.

An underground support can stand for two different things. Firstly, it can mean that the support mentioned was delivered through a tunnel which is under the ground. Secondly, it can

refer to an illegal help or a help from other criminals or an anti-government group. The most probable option was the last one, as we had already learned from the text that the members of the group that received this help “*had become folk heroes to many who harbored antigovernment sentiments*”. The Czech word “podzemí” is also used in this meaning and it would be the literal translation of the English phrase. Nevertheless, I decided to translate the term as “vládní odpůrci” since it prevents any ambiguities.

Example of a technological term:

A **telephoto lens** had caught...

Objektiv špičkového fotoaparátu zachytil...

It appears that the literal translation “telefoto objektiv” would only make the readers wonder what this term actually means, which would lead to losing their attention. So, I decided to replace the term with a word of a more general, and yet related meaning.

Example of the administration of justice:

This, of course, **to help make the prosecutor’s case** against the cuckolded husband, Willard. Samozřejmě proto, aby **pomohli žalobci nashromáždit důkazy** proti podvedenému manželovi Willardovi.

Example of journalistic terminology:

And this is **hard news**?

A to je jako **důležitá zpráva**?

The term *hard news*⁷ is sometimes used in Czech as well. However, not many readers would probably know what it means. I personally was not familiar with this term either in English or in Czech. That is why I chose to use a periphrasis. Even though it would be more precise to say that the news was serious rather than important, I decided to use the second possibility as it corresponds with a sentence written later in the text which refers back to this term, even if in a slightly different meaning.

⁷ <http://slovník-cizích-slov.abz.cz/web.php/slovo/hard-news>

Example:

Hard to come to a dead stop after being in **the Bureau** all of my adult life.

Je těžké skončit na mrtvém bodě poté, co jsem strávil celý život u **FBI**.

In the original text neither an acronym nor the full name of the federal agency is used. There is only a one-word expression, which is used colloquially. One of the reasons why I used the acronym *FBI*, which stands for the Federal Bureau of Investigation, is that the Czech readers are familiar with it. It is widely used on TV, in the newspapers, and in books. If I wrote “v úřadě” or “vyšetřovacím/federálním úřadě”, the readers would probably not know which agency I was referring to. Writing the whole name of the agency would redundantly extend the text. Another reason is that if a colloquial expression “u federálů” was used, it could be seen as something negative since this expression has mainly negative connotations.

3.4.1 Analogy

As mentioned earlier, the same situation can be looked upon from different points of view by the people of two or more different nations. Therefore, exact counterparts of certain words do not exist in a particular language. Nevertheless, even the reality can differ among various nations, such as among English speaking countries and the Czech Republic, which is why the expressions denoting this reality do not have exact counterparts. Therefore, only approximate functional counterparts have to be used for certain expressions.

Analogie: around midterms: ve čtvrtletí, college: univerzita, county seat town : okresní město, porch : veranda, derby hat : bouřka ... *Kromě uvedených případů, kdy šlo o pojmenování odlišné reality přibližné funkčním protějškem, zahrneme do tohoto oddílu i případy, kdy se odlišná skutečnost odráží v textu nepřímou, např. sell newspapers : roznášet noviny.* (Knittlová 83)

Examples:

Chatham **County** Courthouse.

Chathamský **okresní** soud.

... while he was **in college**...

... když studoval **na univerzitě**.

3.5 Specific national features and brand marks

Specific national features and brand marks should be, to a great extent, retained in a translation since they are a vital part of a literary work. The reason is that the literary work is set in a particular part of the world, which is suggested and supported by the use of those features. As some readers of the translation, however, would not be familiar with some of these features, an explanation should be added to the translation. A translator can either use footnotes or smoothly incorporate the explanation into the translation. There is, however, a problem with both of these options; incorporated explanations lengthen the translated text, which then has to be compensated for, and footnotes move the explanation away from the actual text.

Zvláštní kategorií jsou překladatelovy vysvětlivky, uváděné přímo v textu v závorce nebo formou poznámky pod čarou. Záleží jen na překladateli, jaký výraz či fakt se rozhodne čtenáři vysvětlit, aby zachoval rozumnou míru a neupadl do některé z krajností... (Kufnerová 40)

Poznámky pod čarou... nevyhovují nejen z praktického důvodu, že významové jednotky, které jsou organickou součástí díla, vysouvají do edičního aparátu mimo dílo. Daleko menší porušení originálu je vsunout obratně takové vysvětlení přímo do textu. (Levý 125)

Example:

... he could see **Old Glory** hanging limp atop **the capitol dome**.

... viděl **americkou vlajku**, jak zplihle visí z **kupole Kapitolu**.

In this sentence, there are two national features that could be worth explaining. Nevertheless, if I decided to do that, I would make the sentence exceedingly long. I resolved not to use any footnotes either. When I am in the position of a reader, I do not namely appreciate any footnotes. Unless the piece of information is crucial to understanding the text, I think that it can be omitted. Moreover, footnotes tend to divert the reader's attention, or the reader does not even look at the footnote as he or she finds it uninteresting or distracting. Finally, I determined to use a substitution for the first term *Old Glory*. Firstly, I think that Czech readers would not know what this term stands for, as opposed to American readers, and would, therefore, be confused by seeing this term. Secondly, using a more general denotation does not change the meaning of the sentence and it does not disrupt the dynamics of the sentence

either. Some readers might be familiar with the second term, or have at least a slight idea of what kind of building that is. Additionally, I do not find it so important to specify if the flag hangs atop a parliament building or atop a courthouse or another building. Moreover, if any more explanations were added to this sentence, it would lose its attractiveness.

3.5.1 Food

When a translator comes across a specific meal that is eaten only in a particular part of the world and not in the country from which the readers of the translation come, there are several ways in which this can be dealt with. One possibility is to use a substitution for this meal, typically a national or a local speciality. Another way is to enlighten the readers by translating the specific meal and, possibly, adding an explanation. By translating and explaining the meal a translator avoids the risk of setting the story to another location.

Substituce je východiskem z nouze, k němuž se překladatel uchyluje, když není možný překlad pro těsnou závislost uměleckého prvku na jazyku nebo na cizích historických skutečnostech. ... Ideálem je dosáhnout srozumitelnosti významové a přitom zároveň navodit představu cizího prostředí. (Levý 118)

Example:

Nothing like your **Brunswick stew**.

Nic, co by se vyrovnalo **místní specialitě – brunswickému dušenému**. Hlavně ne tomu od tebe.

I could have used a Czech substitution “svíčková” for the English term *Brunswick stew*, which I have seen some translators do. However, my aim was to enlighten the readers and to keep the setting in the USA. I used a combination of a transcription and a translation which preserves the name of the meal and provides an explanation. The only downside was that I had to write two longer sentences instead of one shorter sentence.

3.5.2 Measures and currency

A close attention has to be paid while translating and converting foreign currencies and measures. It is not advisable to convert foreign currency since currency is always specific for a particular country. Converting it into local currency, in this case into Czech crowns, would unnecessarily set the story to the Czech Republic. Measures, however, especially unusual

measures, should be replaced by local measures. Nevertheless, the measures need not be converted precisely in fiction.

Převádět cizí měnu není možné, protože měna je charakteristická vždy pro určitou zemi a koruny by nám lokalizovaly překlad do našeho prostředí. (Levý 124)

Example:

... and millions of **dollars**' worth of destruction...

... a škody v hodnotě několika milionů **dolarů**.

Právě vědomí národní specifčnosti odlišuje problematiku při překládání měr a vah od překládání měny. Nezvyklé měrné systémy např. ruský a anglický, často nahrazujeme naší metrickou soustavou. (Levý 124)

Metrické soustavy bude také jinak převádět v beletrii a jinak v literatuře věcné: ve vědeckém díle musí přepočítávat matematicky (10 yards - 9 metrů, resp. 9,14 m), kdežto v beletrii přibližně (ten yards - 10 metrů). (Levý 135)

Examples of an approximate conversion:

The bullet struck **half an inch** above his Kevlar vest...

Kulka ho zasáhla **centimetr** nad neprůstřelnou vestou...

... which were halted **a mile** away at the turnoff from the main road.

... **necelé dva kilometry** odtud.

Example of a more exact conversion:

... than Dawson's **six feet four inches**...

... než Dawson, který měřil **sto devadesát tři centimetrů**...

It is not advisable to convert foreign currency to Czech currency. Talking about Czech crowns would only change the setting of the story to the Czech Republic and would thereby confuse the readers. On the other hand, weights and measures can, and should be, converted to the ones commonly used in the Czech Republic. Nevertheless, they do not have to be converted exactly in the fiction. However, when someone's height was mentioned, I tried to be as exact

as possible. The reason is that when we talk about someone's height in Czech, we also say how many meters and centimetres the person has. Nevertheless, I omitted the millimetres, as it seemed redundant and odd to mention them.

A specific example:

The match was **ninety-nine-point-nine-and-down-to-the-nth-degree** identical.

DNA byla na **devadesát devět celých devět, devět, až na devět miliontin procenta** shodná.

Both the English and the Czech phrase try to emphasise the fact that the match was practically identical. The only difference is in the degree. The reason is that the Czech speakers would not normally use the same degree as is used in English. Therefore, I decided to use the degree which is closest to the one used in English and is at the same time pleasant to hear, which, for example, the degree “miliardtina” was not.

3.5.3 Accent and pronunciation

Not many pronunciation features appear in this particular text as it is quite uneasy, for example, to suggest in the written text that Americans pronounce the phoneme “r” in the final position. The only feature that can be dealt with, since it has been denoted explicitly, is rounding off the letter “r” by a particular speaker.

Example:

“Don’t ‘gorgeous’ me,” she said, **rounding off the r to sound soft.**

„S 'kráskou' na mě nechod’,“ řekla a **zaokrouhlila „r“ tak, že znělo měkce, což bylo pro ni typické.**

Rounding off the letter “r” to sound soft is characteristic of the people who come from North Carolina as the speaker does. This feature is not typical for Czech speakers. In fact, it would be rather demanding to round off the letter “r” in the word “kráska”. What the Czech speakers would do with the letter “r” is to put an emphasis on it, lengthen it, and make a rattling sound. Since this sound would not be pleasant to hear, as opposed to the soft sound of the English letter “r”, I decided against it. Moreover, this pronunciation feature would partly set the story to the Czech Republic. Accordingly, I chose to enlighten the Czech readers by retaining the national American feature. So as not to confuse the readers I added an explanation that the rounding off is typical for the speaker.

4 Conclusion

The aim of my thesis was to translate two parts of the novel *Deadline* by Sandra Brown and consequently to discuss the problems I encountered while translating and to compare the original English text with the Czech translation. These differences and problems are described in the theoretical part of my thesis using quotes from books about translation, examples, and my commentary.

At the outset I had no idea about the number of issues I could and would come across while translating the chosen piece. I had to rack my brain to come up with solutions, which considerably complicated my task. In the book there are many idioms, collocations, phrases, specific terminology, and many profanities that had to be dealt with carefully, since they could make a translator think that he or she knows their meaning and only later will he or she realise that the meaning is either different or arduous to express in a translation.

I had feared that translating a section of a book, analysing and describing its grammatical, lexical, stylistic, and other features would ruin the enjoyment of the story for me. Surprisingly, quite the opposite happened. I grew even fonder of the story and the style which the author used and became far more aware of the inside jokes and the wordplay that she uses and some of the nuances of the English language. Furthermore, I learned about some specific national features, such as Brunswick stew, to use a random reference.

Writing my thesis was of another great benefit to me. Having read several theoretical books about translating, I became acquainted with some of the substantial problems a translator can come across and common mistakes that are made while translating. I also read several suggestions regarding methods and techniques that should or could be used while translating and dealing with difficulties, such as generalisation, analogy, and substitution. Additionally, the books contained a great deal of information about translating and publishing one's translations in general. There were also examples of both praised and poor translations and certain warnings and reminders. The translating itself enabled me to work both with English and Czech and see the differences between both languages and between the perception of a certain situation by English and Czech speakers.

From time to time it was quite demanding to find out the exact meaning of a phrase or a word in a certain context and to translate it appropriately. Sometimes, it was not practical to retain the same meaning, so I had to find the closest meaning possible. Frequently I had to rephrase a whole sentence in order to make it comprehensible to Czech readers. The need to use additional explanatory words often arose and it considerably extended the translated text. Consequently, I was forced to think of a solution - to shorten the text in a particular way, mainly by leaving out certain words that were not crucial for understanding the story or could be deduced from the rest of a sentence. I thereby made use of a method called compensation, which I had to apply on many other occasions, typically while translating profanities since both languages have different means of expressing one's feelings towards some situation or a person, swearing, complaining, and calling people names.

I sincerely hope and believe that I will be able to make use of the knowledge and experience that I acquired. If it should not be in my professional life, then at least during my studies, while writing my dissertation, or in my personal life.

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